

SQUARE DANCING

FEBRUARY 1970

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THE
OFFICIAL
MAGAZINE
OF

The
Sets in Order
AMERICAN
SQUARE
DANCE
SOCIETY



DON ARMSTRONG
(see page 8)

GENE
ANTHONY '70

26

SUNDAY

27

MONDAY

28

TUESDAY

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WEDNESDAY

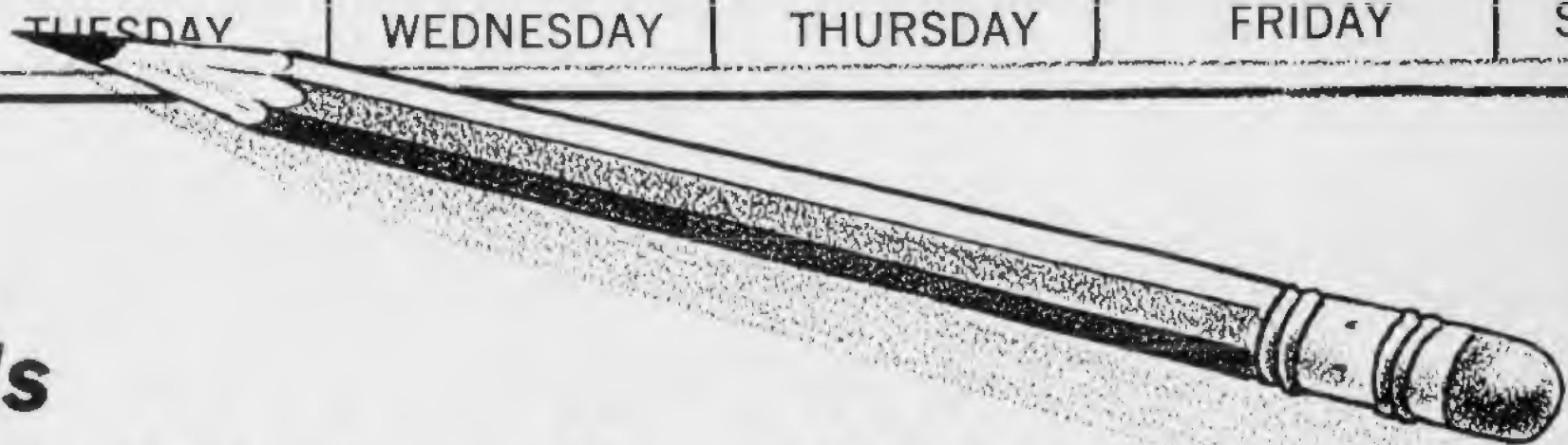
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THURSDAY

31

FRIDAY

SATURDAY



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SQUARE DANCING ASILOMAR

462 N. Robertson Blvd., Los Angeles, Calif. 90048

(If you're already on the Asilomar mailing list, you'll automatically be getting your brochure and application.)





Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

For the past two years I have attempted to introduce square dancing to Kwajalein Island here in the Southwest Pacific. The population is quite transient, with people staying only one to three years, depending on the nature of the project they are working on.

Altho' an avid square dancer from the Boston area, I had never entertained the thought of teaching or calling until I came out here where circumstances and necessity became a prod to attempt both, in lieu of a professional caller.

So far we have taught three beginner classes, with 12 couples, 18 couples and 28 couples, respectively. On an island of one square mile and 700 families, that is a pretty good score.

For this last class I have used the new S.I.O. Caller Teacher Manual for the Basic Program of American Square Dancing, following it quite religiously with excellent results. I had no dif-

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ficulty until the last lesson when I taught All Around Your Left Hand Lady and See Saw Your Pretty Taw.

As described in the Manual it is quite different from the movement I learned years ago and danced up to three years ago when I came out here. We "old-timers" learned to do this
(Please turn to page 63)

SQUARE DANCING

OFFICIAL PUBLICATION OF THE



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SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

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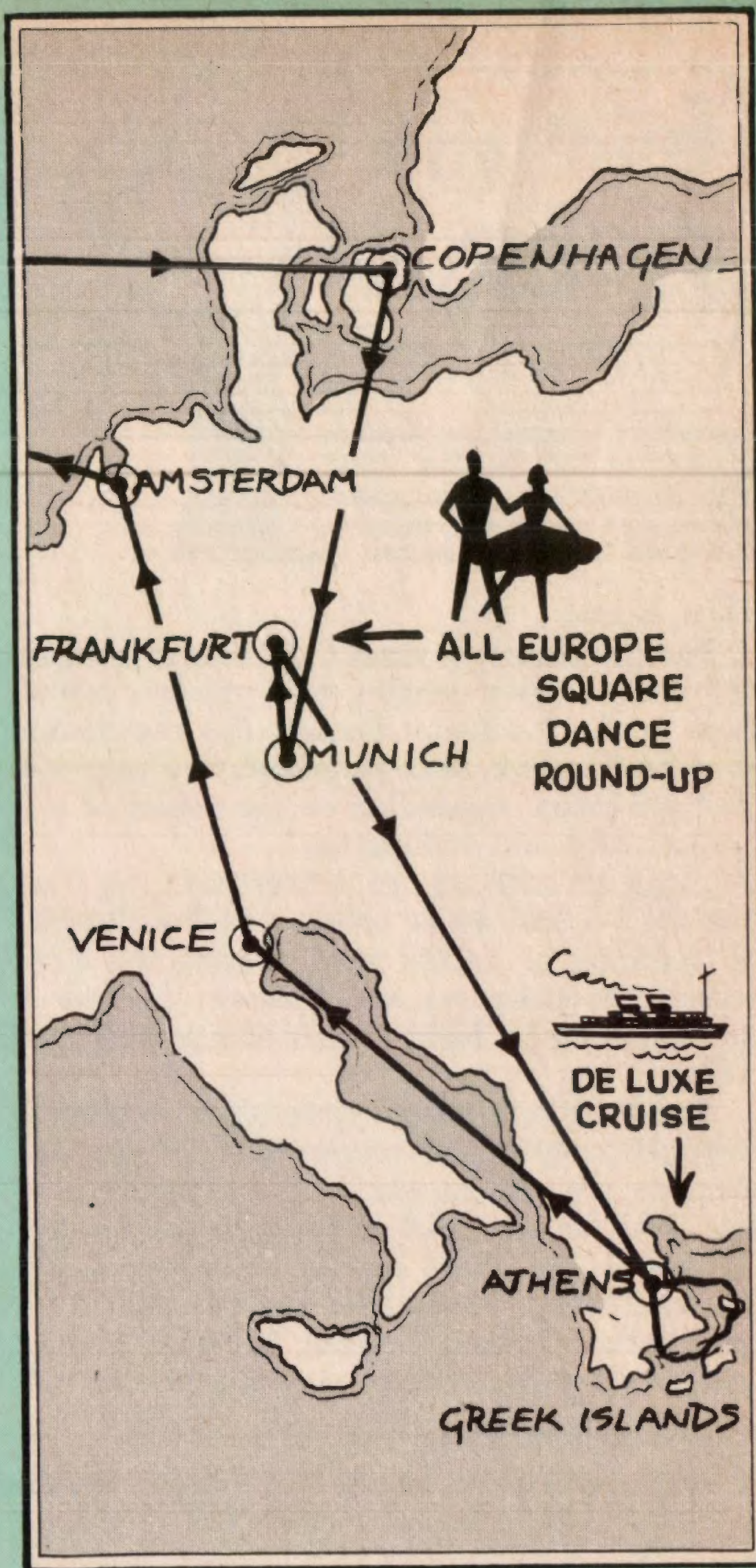


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Line

PUBLIC RELATIONS: With the relaxing of many travel and currency restrictions in several countries, foreign visitors to the U.S.A. this summer should be at an all-time high. Under the Commerce Department program called Americans at Home, residents throughout the land are being encouraged to open their homes for the informal entertainment of foreign visitors. SIOASDS is providing extra copies of the 1970 Square Dancer's Guide to all area offices of The United States Travel Service as one method of welcoming the visitors.....Outstanding -- the article "Swing Your Partner!" in the Fall 1969 issue of BETWEEN FRIENDS, published by the Beltone Electronics Corporation, Chicago.

PERSONALITIES IN THE SQUARE DANCE NEWS: Ernie Kinney and Johnny LeClair inked for California Bi-Centennial Square Dance in August.Colonel Joe O'Leary (he called in pigeon French at Brussels' World's Fair) assigned as U.S. Army liaison with the Senate and is once again starting to square dance.....Mrs. Lloyd (Dorothy) Shaw now a great-grandmother. Grandson Kent and family stationed in Turkey.....Bill Higgins, past president of National Capital Area S.D. Leaders Assn. returns this month from Viet Nam for a tour of duty in the Pentagon....Bill Ryan among the most recent to record. Bill's "Squaws Along The Yukon" on Top is his first.

INCOME TAX TIME: Not only callers but square dance clubs and associations should check carefully this month to be sure that proper attention is being given to the filing of 1969 tax returns. Current beliefs regarding the supposed exemption of some groups may prove to be erroneous. It's a good time to check.

ORGANIZATION NEWS: Now in the process of forming, NEPASDA (North-east Pennsylvania Area Square Dancers Association).....California continues to study the possibilities of a formal statewide square dance organization. More than fourteen area associations working independently would be the target of an amalgamation.

WITH THE PUBLISHERS: Stan Burdick, editor of the NEW SQUARE DANCE Magazine, has just released his second collection of square dance cartoons "DO-CI-DO-DOLORES". Lots of laughs.....Will Orlich's recent collection of "Choreography Gimmicks" includes everything from "bucket of worms" through "hey down the middle".

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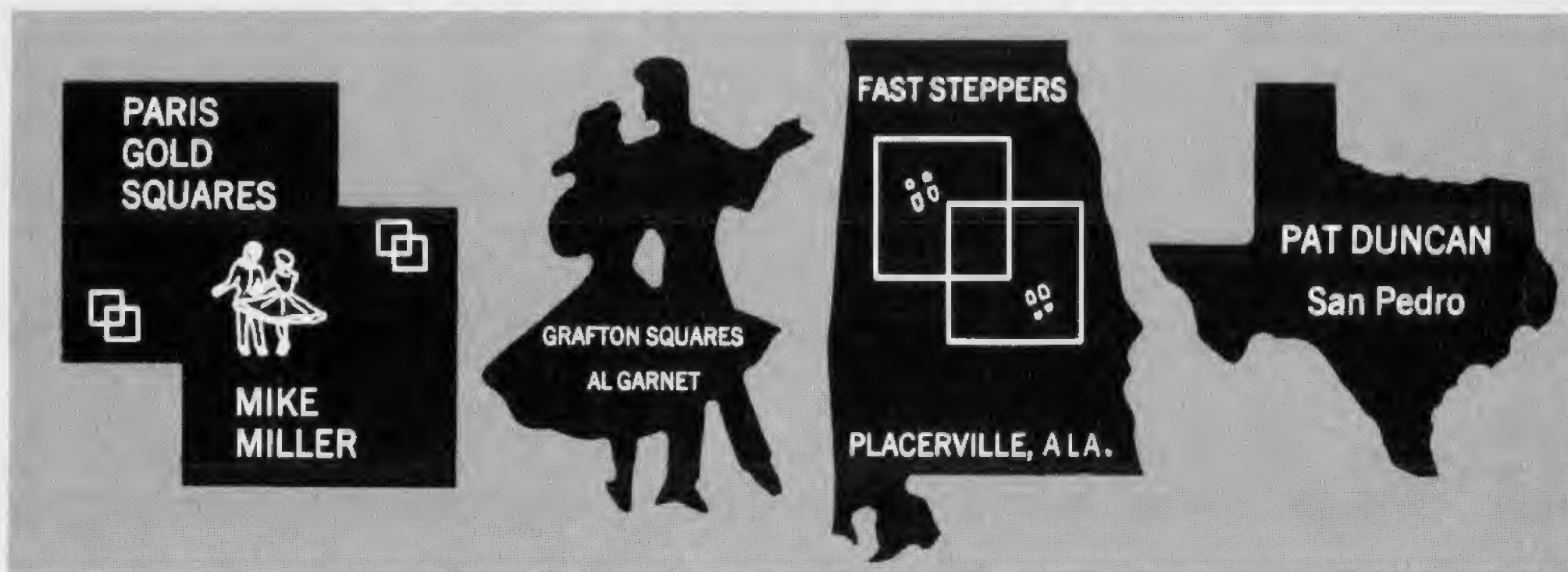
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PURPOSE *by Don Armstrong**

Have you ever been asked, "Why do people square dance"? Better yet, has anyone ever asked you why **you** square dance? If so, how do you answer? Probably the first thoughts that pop into your mind would be for fun or for pleasure or, for a good time. What is it that makes it fun? What provides the pleasure? What contributes to the good time? In my opinion it is a combination of music, motion and primarily the friendship of other people.

First, music. Square dancing music is happy music. It's understandable music. It's not "way-out". It's music that you can sing or whistle or tap your feet to. It's simple music. Its structure is simple. Musicians say it has "logical or obvious progression", but it still is widely varied music.

Look at the music we have for rounds, mixers, contras, quadrilles, hoedowns and singing call squares. You'll find music represented from just about every style that's used in our contemporary world. But, it's all music that stimulates motion; guided motion; simple, easy-going, not-too-strenuous motion; motion that's graceful, with the beauty of persons as well as the beauty of moving patterns.

But, all the music and all the motion is meaningless without the people, the participants in square dancing, wearing that happy smile that comes from way down deep inside because they are having a good time. What fun or pleasure or what good time could be had if you as an individual were dancing with a group of robots? There simply wouldn't be any. So the prime element, the most important thing in square dancing is the friendship and fellowship of the other people.

It's because you share all the happy music, the guided and graceful motion with other people that makes it fun for you. It's the joy of joining and belonging; joining with others in a wholesome activity, making friends, walking into a roomful of relaxed, gaily dressed, happy, smiling people and knowing that in a few moments you'll be joining in a dance with them.

Yes, it's the people who square dance that make me want to square dance. It's the wonderful opportunity to make new friends when a new group of dancers form a class or a club, or when a stranger comes to visit us from thousands of miles away. It's the renewal of old friendships when I travel and it's the deep-rooted knowledge that many of the friendships that I made or will make in square dancing will last a life time.

*Don Armstrong is portrayed on our cover this month by famed artist Gene Anthony. Read more about Don on page 20.

•Chapter one



First Things First

LIKE LEARNING TO PLAY the piano, to swim or to ice skate, becoming a square dance caller cannot be achieved by simply reading a book on the subject or listening to someone talk. *You must start by doing!*

The “doing” in this case involves,

- (1) finding some people to call to,
- (2) locating a spot where you can take your people,
- (3) locating a record player, a means of voice amplification and some recorded accompaniment music and,
- (4) having available some “ammunition” that you’re going to call.

Volunteers Anybody?

Starting with first things first, you’re going to need some willing men and women who will let you practice on them. It takes four men and four ladies for one square so that’s your starting point. If you can get more, fine, but you’re better off to hold the total size down to two squares (16 people) as a maximum to begin with.

The number of dancers you work with in the beginning is important. The required skill in teaching is almost proportionate to the number of people involved. The more people you practice with, the more skill is required in order to teach them. Here, in the beginning, we are assuming that you have no experience in teaching anything. In all probability you have never taught anything to anyone in your life. The primary purpose of these first steps is to allow you to work with a group that knows nothing in order that you may do those elementary things and start at the place where you should in your practice.

Assuming you’ve never tried anything of this nature before and that you’re going to be starting from the very beginning, you’ll be wise to bring in “volunteers” who have never danced before. At least, in this way, you will know more than they know. This should be a comforting thought.

The fact that you already know how to square dance places you in a rather lofty position in the eyes of the non-dancer. For that reason, as you start out, you will have no apologies to make. Better not even explain that this is an art form they are learning, but let them know that they’re in for a good time. Tell them to dress comfortably (full-skirted dresses and low heeled shoes for the ladies, slacks, sport shirts and leather soled shoes for the men).

The Place Is The Thing

A great deal depends upon how many you’re inviting to your “practice-party” in order to determine the size of your meeting place. However, you may want

to find the place first and then invite the number of people that will fit in comfortably.

Locate a spot that is clean and comfortable, preferably with a hardwood floor. For one square of eight dancers, you'll need an area of approximately 144 square feet (12 feet x 12 feet) plus a spot where you can place a table and what equipment you will be using.

It's best to get a hall that is free of too many distractions, where outside noises won't impair the people's ability to hear what it is that you are going to be telling them. Perhaps a room in your house will do the trick. Just be sure that the furniture is cleared out of the way, the carpets rolled into a corner and everything is set when your "guests" arrive.

A Sound Proposition

We are often reminded that in the distant days of square dancing the leather-lunged caller merely cupped his hands and shouted out his words of instruction. Other hardy souls have been known to get into the square and call while they danced. However, the name of the game here is, "learning to call — *properly*". So hopefully you'll be able to do it under the best of conditions. For this you'll be needing some tools.

Initially, you'll require a piece of equipment that will (1) play phonograph records and (2) have a microphone attachment that will allow you to amplify your voice. One of the prime requirements in square dancing today is that those who dance must be able to hear *and understand the* commands given by the person doing the calling. For this, amplification through a public address system is of prime importance.

Unlike military drill, this activity is called square DANCING. Dancing is done to music. For decades square dancers were accompanied by live musicians. Today, an almost limitless library of recorded music is available for the caller. A means of playing this music on equipment that will allow you to bring out the quality of the recording so that the dancers may hear both the music and the calling is essential.

Whether you borrow, rent or purchase a public address system that fills your minimum requirement is up to you. The smaller the hall and the fewer people involved, the less stringent are your requirements. You may find that for a starter a 10 watt amplifier with a single speaker, a record player and a microphone will fill the bill. In later chapters we'll be talking more about your sound system requirements.

For your initial practice, you'll need a few records. In order to accomplish some of the starting drills and dances, may we suggest that you acquire one or two hoedown accompaniment records? Here are a few excellent examples:

Jim Jam, Sets in Order, 2147

Traditional Hoedown, MacGregor, 2039

Leather Britches, Square L, SL 602

Trail Ridge, Grenn, 12085

Preacher and Bear, Pulse, 100A

Up Jumped the Devil, Hi Hat, 612

Now, What Do I Do?

This system of learning to call has as its basis the importance of immediately "getting your feet wet". Once you have been before a group, told them what to do, noticed their reactions to your orders or commands, then you will be able

to understand more completely what we mean later on when we talk about music, timing, rhythm, etc.

So, here you are. Your recruits have gathered in the hall, your records neatly stacked beside your sound system, your microphone clutched tight in your moist palm . . . are you sure you want to go through with this thing? But, don't panic! This is where the fun begins.

Step one for you is to begin teaching these people *what you know*. In other words, the first step in learning to call is to tell people with the spoken word what to do in such a manner that they will do it.

Now, if you were teaching mathematics to these people, you know that you wouldn't start with some complicated equation. That would be ridiculous. The same thing goes with square dancing. The fact that you have, over recent years, become a competent dancer is just one of the things that qualifies you for this job of being a teacher-caller. But, you also have the ability to reason that you will not start by giving the most complicated or the newest basics. You'll start out like the math teacher with one-plus-one equals two.

Get your friends to make a circle, alternating men and women. At this point it doesn't matter whether you have eight people in a circle or if you make a larger circle utilizing all of your "students".

TWO NOTES OF IMPORTANCE: *First, calling is an art. It is not something to rush into without sufficient study and practice. While it's a good idea to start thinking about gathering that group of friends and finding a place to practice there are a number of things required of you first, before you start phase one. Second, the method explained in this section is a means of "learning to call — by doing". It is not a recommended way of teaching newcomers to square dance.*

Before you start anything else, put the needle on your record and start the music. Keep the music going continuously while you're teaching. The dancers must get accustomed to listening to spoken instruction (calls) while the accompaniment music is playing. You may startle them at first. They will not find it a natural thing to "tune you in", but this they must learn in order to be a dancer. More important to you, as a part of your initial learning stages, you must become accustomed to talking (calling) while the music is running. As you do this you will find that you and the music will become one. Just as the dancer naturally wants to move to the beat of the music, you will find the music is a natural help for you in your first experience with rhythm and melody.

To establish a basis for the type of movement they will be using you will want to demonstrate to your "team" the gliding one-step that they will be using in everything they do. To establish this early with your "practice square" you will know right from the beginning that your dancers will be moving properly. The sandpaper shh, shh, shh sound will stimulate your calling sense of rhythm.

Next, as best you can, explain to the people the simplest of movements and then give them the movement as a call or command. Start with Circle to the Left, then, Circle to the Right, Go Forward to the Center, Come Back Out. Don't worry about how you sound, you're not calling yet. You're simply giving the commands and then waiting as your dancers do as you tell them. When they have completed one movement give them the next command and keep doing

this until (1) the dancers have become familiar with each movement and know where each begins and ends and (2) you experience that remarkable feeling of having the people react to your spoken command.

What you will have accomplished to this point, as far as the dancers are concerned, is simply a process of familiarizing them with the formation of a square, with getting their partner on their right side, etc. and going through the hand and foot work essential for these very fundamental movements.

It is very important to realize that you are *not* primarily teaching these people to dance, *you are teaching yourself the first fundamentals of calling*. Actually, the one or two squares that you have in your "practice group" will absorb all you have to give them at the first meeting quite rapidly.

As you practice, you may notice that this initial group will become enthused and ready to move on before you are ready to move along with them. For this reason you may go just so far and then find it wise to suggest that these people move into an established square dance class where their enjoyment can continue. During this period you will be practicing some of these same simple things over and over. In order to do this with dancers, you may find it necessary to bring in a fresh square of dancers and start in all over again with them.

Because this is a training course for you the caller, you will be using practice methods geared for you to learn your art. *You will not be using the same systems an experienced caller will use in teaching new dancers.*

As a matter of fact, contrary to what you will ever do later on, you may even have your "practice square" memorize a simple pattern so that you may have the experience of calling some fairly simple movements without hesitancy.

Why not use experienced dancers right from the start? There are several reasons. Perhaps the most important is that you be under as little pressure as possible. No matter how little you feel that you know you will know more, a great deal more than the non-dancer. You start out with his confidence. Anything you call for him is a challenge. It's *all* new. This might be different with folks who already know how to dance. Their timing is quicker. You may sense that they are impatient. You might just possibly lack some of that self-confidence in front of them that you most certainly will demonstrate in front of the absolute beginner.

Be Patient!

It's still too early for that first practice session with your square of "volunteers". In the next section of your text, Ed Gilmore, an outstanding callers coach, will start you out with some timed drills — actual rhyming couplets of calls that you can use in your initial experience before honest-to-goodness live dancers.

COMING NEXT MONTH

You'll be pleased to know that Ed Gilmore who helped us with this month's installment will also be featured in the coming two issues. In March Ed will open with the "nitty gritty" involved in the first steps of calling. As a starter you'll be given some rhyming patter to memorize along with some definite instructions on just how this will help you to correctly time your commands. Because books on calling are often confined just to the one dimension provided by the printed word, we're planning an "Extra dimension" for you. Next month it's our intention to announce the availability of a record on which Ed will illustrate, audibly, those drills that will be used in the text. So, read this month's introductory material once again and look forward to next month and the "Sounds of Calling".



The Sets in Order AMERICAN SQUARE DANCE SOCIETY

CHARTER MEMBERSHIP DRIVE 1970

Processing the new members and changing over from a subscription publication type of operation has been a challenge for the folks at 462 N. Robertson. By this time all membership packets for those converting to CHARTER MEMBERSHIP by January 15th have been processed and mailed. These membership packets contain the brand new 1970 charter membership card. It is to be noted that one card affords recognition for the entire family. No arrangements have been made to personalize more than one card per membership, although in future years our membership card may be made out jointly both to the husband and wife in the family.

Also sent with each membership packet is the attractive new windshield decal. Already members are reporting quite a few in evidence in different areas and the promotional stimulation of square dancing undoubtedly is being affected by the "dancers in the square." Another big item in the membership packet is the premium certificate. The first of the premium records were shipped from the Southern California pressing plant on December 16th. You can figure at least three weeks in processing your premium certificate. Those in Canada will be receiving their premiums from a Canadian address and regular mailings are going out to Canadian subscribers each week. The Society's copyrighted insignia soon will be available in badges and recognition pins.

IF YOU HAVEN'T YET CONVERTED TO CHARTER MEMBERSHIP

If your copy this month bears the numbers 270 on your addressograph tag it simply means that this is the final issue under your old subscription. By renewing today you'll be sure of getting every copy of SQUARE DANCING and you'll be receiving your membership packet in a short time. If your tag reads 470 you'll be getting a special membership reminder this month.

IMPORTANT — HELP US KEEP DIRECTORIES CURRENT

The annual Square Dancers Guide, with listings of contacts in virtually every square dance community throughout the world, appears in the center of this issue. For the next few months additional Directories, listings of big events, vacation institutes, etc., will appear in these pages. Your help in feeding us up-to-date information, correct names and addresses, 1970 dates, etc., will aid us in putting out a series of Guides and Directories that will be as correct as possible. If your listing in any of the coming Directories listed here is different than when it appeared in 1969, please send us updated information immediately. As officers and information change, news of these changes should be received by the editors no later than two months prior to the date of publication. Here is the tentative schedule of Guide and Directory listings for the balance of 1970:

SQUARE DANCE VACATIONS 1970 — April issue (deadline, February 6)

FESTIVALS AND SQUARE DANCE SPECTACULARS — May issue (deadline, March 2)

SUMMER SQUARE DANCES 1970 — June issue (deadline, April 1)

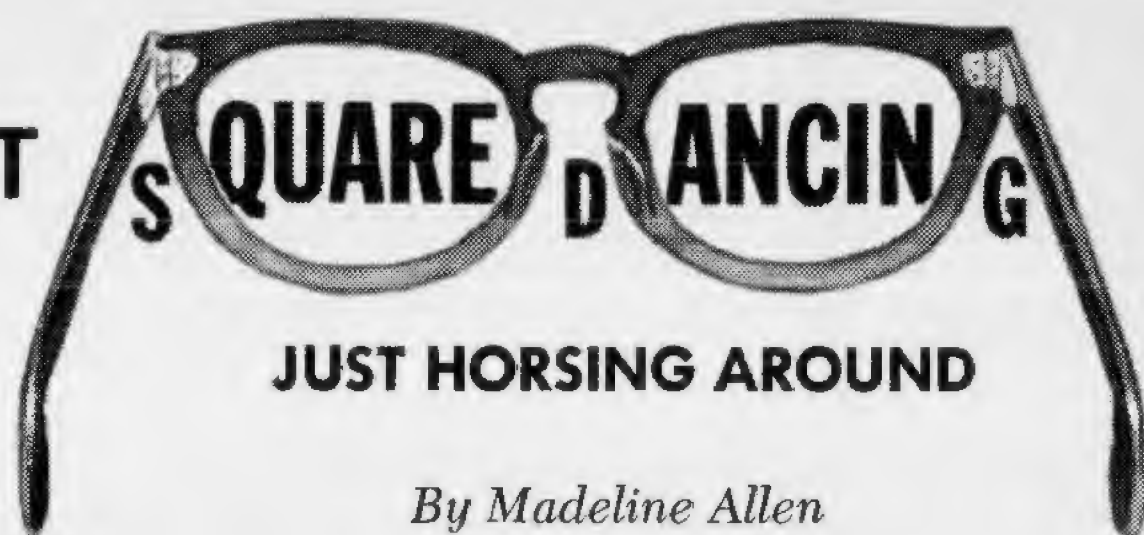
PUBLICATIONS for SQUARE DANCING — July issue (deadline, May 1)

CALLERS and ROUND DANCE LEADERS ASSOCIATIONS — August issue (due, June 1)

DANCERS ASSOCIATIONS — September issue (deadline, July 1)

SQUARE DANCERS GUIDE 1971 — February 1971 issue (deadline, December 1)

THE DANCER LOOKS AT



I'VE SAID IT BEFORE and I'll say it again — square dancing is based on cooperation. There might possibly be something to be said for competition between clubs, or between the caller and the dancers, but there is simply no place at all for competition within a square, between dancers. Imagine the result if the idea of each dancer were to do the figure right, but prevent the others from succeeding! Anarchy!

Still, there are dancers who are apparently doing just that. Of course, they don't put it that way. They just like to be "individualists," and do everything a little differently. I wrote before about callers who teach their dancers to do standard figures in non-standard ways, and the trouble those dancers cause when they dance outside their own clubs. The dancers I have in mind now were never taught what they are doing — they thought it up all by themselves. They just want to be different, and they are.

It seems that when square dancers reach a certain level of competence, when they no longer need to give every bit of their attention to following the call, they tend to divide and branch out. Some take the big jump and become callers. Some turn toward perfection of technique, and take up advanced rounds. And some just start Horsing Around.

Now I have nothing against Horsing Around, when it is done in your own little club, among your own friends who like to dance the same way. I enjoy dancing in sets with seven or nine people, with dancers who know the ground rules of odd numbers. I have danced in clubs where dancers wander from set to set, and are replaced with other couples, never losing a beat or missing a call. And expert cutting-in can liven up a too-familiar singing call, when the person cutting in knows when to do it and the person being cut out knows who he is.

Many of the happiest clubs have their own little customs, like one East Coast club where they never rotate until the music starts. All these things are fine, if you understand them. (But it was a little disconcerting to be frowned at for moving too soon. As guests, how should we know their special habits?)

My criticism is directed toward the dancer who carries his own "individual" styling beyond his own friends. Even within his own club there may be dancers who do not appreciate being cut in on, or who like to finish the square they started with. Almost no one likes to be simply shouldered aside, with no warning and no finesse. And there is always the newer dancer who may never have met this kind of rudeness, and may be so shaken that he misses his own call.

Receptive Audience a Prerequisite

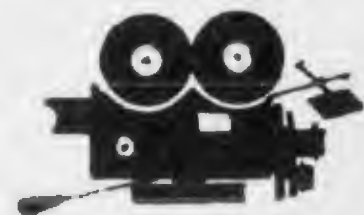
There is nothing entertaining in the picture of an expert throwing a less skillful dancer into confusion. And if you promenade into another set where they are not expecting you, and no one moves to replace you, then all you have managed to do is to ruin two sets. In other words, Horsing Around, like any other kind of practical joke, requires a receptive audience, or it becomes simply rude and annoying.

Another sore point — and I do mean sore! — concerns the ape who has invented his own swing, made up of some new sort of hold, and ending in several swings and a back-lash. It is bad enough when he executes this bit of razzle-dazzle only when he is with his own partner, thus holding up the timing of the whole set. But when he tries it with an unsuspecting temporary partner, with a patronizing "I'll show you how!", it can be actually damaging. There is entirely too much bursitis in the world as it is. Any lady who wants to do extra spins and whirls will have no trouble showing you that she does.

Perhaps the most boring form of Horsing Around, however, is just plain clowning. After all, most of us like to dance, or we wouldn't be out there on the floor in squares. And one show-off, strutting around out of time to the music, trying to prove that this is pretty childish stuff for him, can thoroughly spoil seven

people's fun. If square dancing is getting too simple for you, and you want a real challenge, try dancing with the weakest set on the floor, and see if you can pull it through single-handed. Maybe you can. And if you do, you will have made seven worshippers for yourself, and how is that for real achievement?

Square Dance Interlude in SPAIN



SOME OF THE MADRID SQUARES of Torrejon Air Base, Madrid, Spain will never forget how we earned our "People to People" and "I'm a Star" badges.

We were asked by a Spanish film company to dance typical American square dancing in an American-type western movie being filmed in Spain by a Spanish movie company. They offered us money and, needing some for our Fall Jamboree, we accepted.

The calls to be used were taped amid typical Spanish confusion in a downtown Madrid studio acoustically tiled with egg cartons! When we arrived there no one had ever heard of the company we were supposedly working for and when the director didn't show up for two hours we began to think we had been had. Finally he did arrive, wobbling around waving a glass of vino and yelling "corte" every once in awhile while our caller Harry Cacy, looking like a grounded astronaut with all that gear on his head, called his heart out.

Two weeks later we arrived early one Saturday morning at the gates of the Arizona border town movie set at Colmenar Viejo, about 30 kilometers from Madrid. When they were ready to film our bit, we went on to the "ranch." There was a mighty cool breeze blowing down from the mountain. Our men dancers were given a stack of hats and guns to choose from and we were told that in the picture we were friends and neighbors who had come to dance at the wedding of the two stars. We had a

little rehearsal then mounted our platform with a floor like an old-fashioned washboard.

They started our music and we had a practice tip. Harry, who had his calls memorized, mimed beautifully and our two squares announced they were ready to go. "Bueno," says the director and then dropped his bomb. Thru the young assistant director who spoke English he explained that as we began our dancing, the two Spanish stars would run gaily up the steps of the platform and join in the dance. Well, Harry's jaw dropped and I am quite sure he fainted, mentally.

However, he marshalled his mental forces and conned the director out of 20 minutes for us to teach Carlos and Claudia how to square dance! Must be some kind of "first" for the shortest complete course on square dancing. Claudia spoke English "un poco"; Carlos, "nada." I'll say this, not only were those stars beautiful people, they were just *great!* They faked through that dance very well and probably showed much gayer expressions than us "squares" did. You might say we were a trifle intense in our efforts to guide our famous "students" through the figures.

It was cold and windy and they didn't have any coffee, but nevertheless we had a great time and I think we succeeded in being good ambassadors for our country. The money we earned went towards our 11th Annual Jamboree at the La Cita Service Club, Torrejon, on November 29, 1969.

It's graduation time for Madrid Squares, one of the liveliest groups in Spain or anywhere, for that matter.



A Guide to Better Dancing

IF THERE WERE one movement in square dancing where practice in styling pays big dividends the couple swing or waist swing would, indeed, be that movement.

One of the first basics to be taught to you as a new dancer, it is one that remains as a major ingredient in most of the dancing you will do during your square dance lifetime. In addition, it can be one of the most satisfying and enjoyable movements if understood. In many areas the person who can swing well is automatically considered to be a "good dancer." This has no bearing on the quantity of material that has been memorized, but simply the ability of an individual to move smoothly to the beat of the music while retaining balance and body control.

Try a swing with your partner; it's one of the relatively few movements that can be practiced at home—just two dancers dancing together.

Adjust for size. A good swing requires an understanding of counterbalancing for the height and weight of one's partner. A good swinger adapts quickly to a partner larger, smaller, shorter or taller than himself. Even

though you may feel that your swing is comfortable, try this drill.

Stand face to face, nose to nose, toe to toe with your partner. Move slightly to your own left so that your partner has moved a bit to your right. Now, take a short step forward so that your partner is on your right side—the right side of your right foot is beside the right foot of your partner.

Men, reach across in front of your partner and put your right hand firmly but gently on her waist. Then, hold your left arm about shoulder height. Lift your elbow slightly and hold the lady's right hand in your left.

Ladies, here's where the adjusting takes place. Put your left hand on the right shoulder or arm of your partner. Depending upon the size of your opponent, your hand will adjust.

One of the secrets of a good swing is to stay adjacent, right side to right side. A poor swing results when this right side "lock" is broken so that dancers end facing each other. As you swing, your right feet will move over relatively restricted floor area and they will mark the center of your swing.

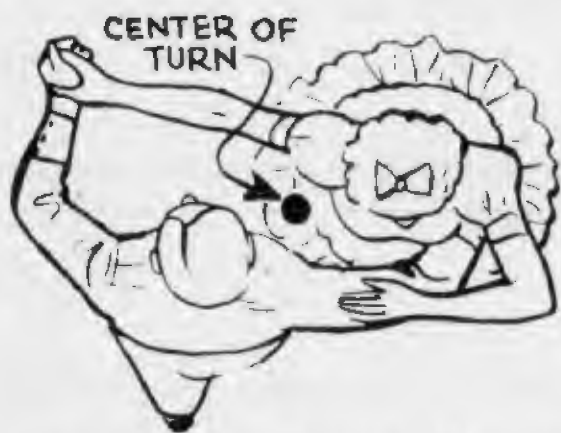
Try a walk-swing first, using the same sliding, shuffle-walk that you use as you promenade. Let the left foot do most of the work. Lean back slightly from the waist up (they say that if you look your partner in the eye you won't get dizzy). A *buzz-swing* is a bit more challenging but it's also more satisfying. After you have checked your walk-swing a few times, move in to the buzz. Keep your left foot back and directly behind your right foot. This is your *pusher*. Much as a youngster might propel himself on a two-wheel scooter, you will push with the left using short steps moving to the beat of the music.

Keep your right leg straight, bend your left knee slightly and push—*don't bounce*. By keeping that left foot behind the right and keeping the weight over the right foot you will avoid the jerky bounce that is often tiring. If you find that you are bouncing, it's probably because your left foot is extended out to the side rather than being tucked neatly behind you and to the right.

The tendency to move "off the beat" is often responsible for the feeling that a swing is unsatisfactory.

Has anyone told you, lately, "It's fun to swing with you?" Well, go ahead and practice.

CONSIDERATE SQUARES WAIST SWING



Like any two-person figure, the center of the waist swing is that point between the two dancers involved. Each turns equally around this center turning spot. Keep your left elbow slightly raised to describe the circular orbit your swing will be making.



Keeping right feet together, use your left foot as a pusher in short smooth stroking steps.

SQUARE DANCE ORGANIZATION II

By Helen Davis, Washington, D.C.

This month we complete our look at the organization of square dancing as it pertains to associations, councils, etc. The author speaks from many years of personal experience in working on executive boards for such groups.

ASSOCIATIONS, COUNCILS, GROUPS of various dancing units, require a more complex organizational structure than that of the individual square dance club. At this point, years of experience in the activity, exchange of ideas with leaders and groups in other areas, lectures and panels at conventions plus the generous sprinkling of legal talent in our ranks have made it almost a routine matter for dancers and leaders to bring into being with very little difficulty an organization with constitution and by-laws that are legally and technically correct, noble and constructive in concept and broad in potential and intent.

A Professional Approach

The difficulty arises in the fact that these larger organizations cannot be run with the charming informality so often characteristic of club management. Rather it requires professional, sincere and dedicated leadership to fulfill the aims spelled out in their constitutions or by-laws. The officers elected to run these organizations and keep them functioning properly as well as innovate new ideas and increase services to the dancers must be measured by more sophisticated criteria than being a "good dancer," a "good guy" or someone willing to work for awhile because he is under the impression he will become a household word in square dancing if he is on a committee or two.

Happily, for most of us dancing is just a hobby and the services we are asked to perform on its behalf can be handled in a fairly

casual manner. But once a dancer moves into the hierarchy of associations, councils and federations, he must gear himself to think, work and operate as if he were running a business, with all its concomitant demands for economy, efficiency and quality.

There are some who earn their living as callers and leaders, and they are subject to the same pressures—schedules, contract commitments, administrative overhead, living and travel expenses, etc.—as any other businessman. They should not, therefore, be asked to deal with their clients in the happy-go-lucky, other-worldly fashion so many dancers feel is the proper atmosphere for carrying on square dance business. Callers and leaders are expected to give professional performances at each engagement for which they are hired; it is only reasonable that arrangements and transactions leading up to and following that engagement should be handled in an equally professional and businesslike manner.

A Business Status

In order to run a festival or convention, the larger organization must necessarily strive to obtain status as a qualified business in order to deal with hotels, recreation departments, trailer parks, school systems for dancing facilities and housing accommodations as well as asking for support from civic organizations and working with postal authorities, printers, wholesale suppliers and retail merchants of every kind, banking institutions and a myriad of segments of the commercial world.

A Purposeful Operation

Very often an association is formed for a specific purpose which either becomes fairly simple and routine through expertise or else wanes into oblivion. The organization then

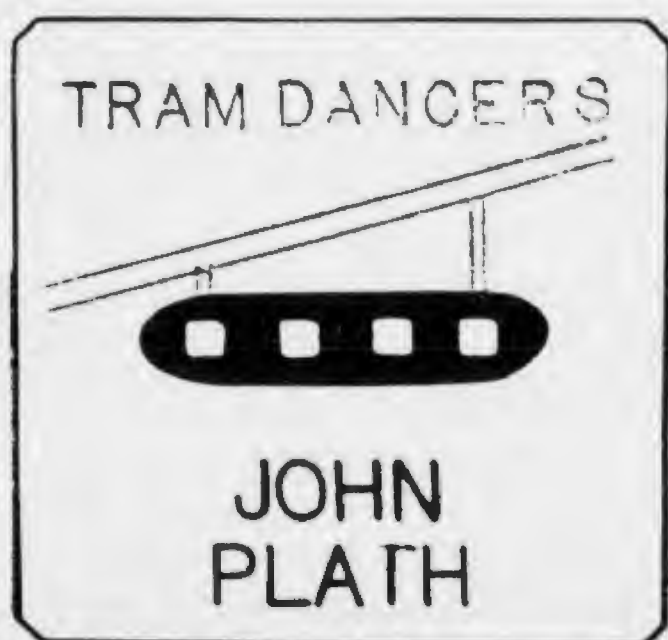
(Please turn to page 20)

COMMEMORATIVE BADGES

SQUARE DANCE BADGES might be divided into three general classifications: commercial, commemorative and club. The latter is featured each month in the Badge of the Month column and represents the greatest number of badges to be found in the world of square dancing and of course those which truly are the heart of the activity.

Commercial badges might be listed as those which people purchase either directly or indirectly. Indirectly these badges come as a part of a square dance convention, festival, tour or institute package. The direct approach to commercial badges would be those offered for sale after a dancer has completed certain prerequisites. Some of these badges which encourage friendships, visitations or assistance with square dance projects have definable value; others which are earned by certain odd-ball requirements might be questionable.

The third classification, that of commemorative badges, is an interesting category in itself. These badges are generally given free of charge to dancers who have participated in some special event so that this activity will long be remembered. Four such badges are presented here.



From New Mexico

A one-time "special" was marked by the issuance of a commemorative badge to the more than 200 Albuquerque square dancers who

traveled to the top of the city's tramway shortly after it opened. Although accustomed to the city's mile-high altitude, the dancers found themselves short of breath at the elevation of 10,678 feet. It took more than two hours to transport everyone to the peak and so the dancers awaiting transportation at the bottom of the tramway square danced for their own enjoyment and the delight of other tourists who were awaiting their turn to go up the mountain.



From Canada

Each year on the 1st of July, The Lindseeds Square Dance Club of Edmonton, Alberta, holds an all-day picnic and square dance. Everyone is invited and children and adults alike have a wonderful time. In 1967, to honor both the event and the Canadian Centennial Year, the club designed a special badge for the occasion featuring the Centennial Emblem which represented the ten Canadian Provinces and the Northwest Territories.



From California

Six years ago this month The Palm Springs Circle-O Square Dance Club, sponsored by the Recreation Department, instigated a unique dance at the top of the Palm Springs Aerial Tramway. It has been held on the second Sunday of each month since that date and is free to all square dancers. Well over 100 different clubs have been represented by those dancing at the Mountain Station. The only honorary badge was presented to Mr. Henri Bodmer of Switzerland who designed and constructed the Tramway and who was present at the very first Highwire Dance.

IDEAS for FEBRUARY

Want to honor your Valentine this month? Here's an idea as featured at a Folk Valley Square Dance in Marseilles, Illinois—a delightful bit of whimsy.

A box containing a "pair of red bloomers" was distributed to each square. While the dance was proceeding, the ladies were required to pass the box continually around the set. When the music stopped, the lady caught with the box was told she must open it and put on the pair of red bloomers.

Sound pretty wild? There were a few blushing faces in evidence until the boxes were opened and the victims discovered two red carnations inside, one for the lady and one for the sweetheart of her choice.

Real bloomers, indeed!

* * *

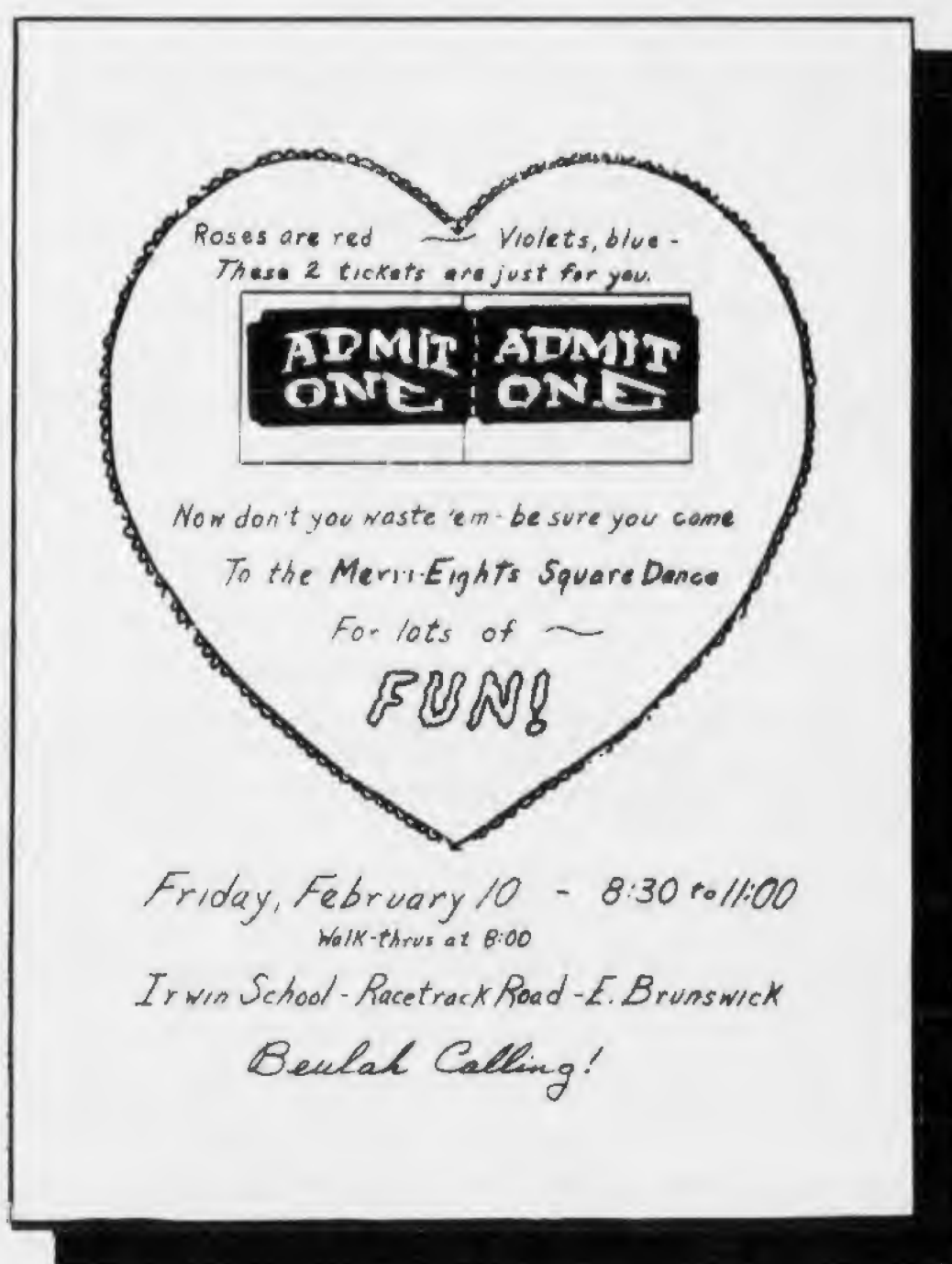
Here's a novel way to invite some special guests to your Valentine's Dance—particularly those who truly are to be guests, without any entrance donation.

The WALKTHRU



From Germany

The Havel City Dancers of Berlin celebrated their tenth anniversary last year and to commemorate the occasion presented each club member with a unique badge. In the center, across the familiar linked squares, are the club initials. Below this are listed the year and the city, and above it 10 Jahre meaning 10 years. A tenth anniversary is indeed one to mark with pride and isn't it fine that all around the world such continuance is being noted?



The WALKTHRU

SQUARE DANCE ORGANIZATION II

(continued from page 17)

bogs down and is reduced to the ponderous task of only perpetuating itself without any clear objective or positive progressive program for service—this by reason of that nebulous phrase usually found in articles of incorporation “to promote harmony and friendship between dancers and further interest in the square and round dance movement.”

The greater resources of funds and personnel puts larger organizations in a position to operate on a grander scale and assume heavier responsibilities. It would seem logical then for them to act as a business and research arm of the square dance community so as to provide assistance and be of service to individual club units on a scale that would in no way interfere with club programs, interests or activities. For instance: act as a lobby representing dance groups when school boards, recreation departments or other agents raise fees for dancing space to prohibitive amounts; serve as an impartial, comprehensive clearing house for dance, business and technical information of interest to the dancers of the area; develop youth programs and activities; buy sound equipment to be borrowed by member clubs or individuals when needed; organize,

underwrite and manage square and round dance classes to supply new dancers to local clubs, when necessary, and sponsor caller clinics, if feasible; comb the area to unearth all available facilities for dancing; compile a directory, available to all, giving the location, when space is available, capacity and cost of such facilities; create a lecture program, complete with lecturer and films, for presentation to local civic, fraternal and hobby groups to show square dancing in its proper light and engender interest in it . . . just to mention a few as a starter.

Continuity

The infinite number of services which could be performed require proficiency, imagination and a spirit of working together for the benefit of square and round dancing. They also require continuity of leadership — one officer handing over to his successor all available papers, information, ideas and helpful hints. Much could be gained by having an advisory group made up of past presidents (or similarly qualified individuals) meeting with the current board at stated intervals, and although no board ever really takes the advice of previous officerholders, such meetings would, hopefully, prevent marking time and costly recurring errors to some degree and, perhaps, eventually become a step in the direction of solving the problem of continuity for better business performance.

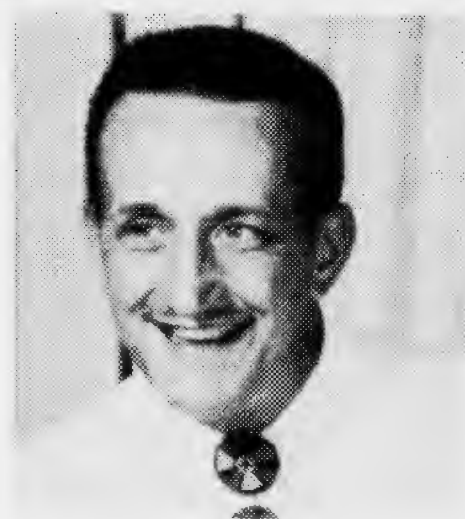
Cover Profile Don Armstrong

International minister of square dancing good will might well be the title for our cover caller Don Armstrong. Dated as recently as last November, he was calling and explaining American Square Dancing to enthusiasts in the Canal Zone, to residents of Chile and to square dancers in a newly formed club in Brazil. A year before, his square dance adventuring put him behind the microphone in New Zealand and Australia with a bit of impromptu squaring to the beat of native instruments in Fiji.

Don's life today as a semi-retired square dance caller with more than 20 years of calling experience puts him out in the Caribbean, 100 miles the other side of Cuba on an island called Grand Cayman. From skin diving to boating to Scottish country dancing (with just a dab of square dancing) would seem a far cry from the unusually busy existence that prompted Don to record on more than four labels, contribute such singing calls as Trade Winds, Trail of the Lonesome Pine, Back to Donegal, etc.

What is your definition of a versatile caller? One who does an outstanding job with patter calls and singing calls? One who can teach and cue rounds and contras? Perhaps one who can teach beginners, call for regular clubs or entertain 800 squares of beginners with equal ease and ability? Then you'd have to agree that Don Armstrong is indeed everything the word versatile might imply.

His most recent and continuing contribution is in the field of contras and Don plays an active part not only in recording contras for the Lloyd Shaw label but in active participation with the Lloyd Shaw Fellowship, Asilomar and other major events. We take pride in honoring Don this month for his many contributions to the field of Square Dancing.



SQUARE DANCE DIARY by a square dancer



This month let's take a candid look at
"SQUARE DANCE INVITATIONS"

"...LET'S SEE, WAS IT THE BRENDELS WE DON'T INVITE WITH THE ELMENDORPHS OR THE JOHNSONS WITH THE KIRKPATRICKS?"

"...SHE'S JUST BEEN SITTING THERE LIKE THAT FOR THE PAST TWO DAYS WAITING FOR AN INVITATION TO THE DOUBLE EIGHTS..."

THANKS TO

B. E. Hendle
Boston, Massachusetts
We invite you to suggest a scene for Square Dance Diary and send it in.



OUR COVER-CALLER'S WIFE

When it comes to the usual qualifications for a caller's wife (encouragement, friendliness, outgoing personality, etc.) you'll find all of them in Marie Armstrong — and more, much more. Marie is a caller in her own right, has taught, called and recorded square dances. If you can get her to stay put in one place long enough to ask her you would discover that her interests range from American Squares to Scottish country dancing, from church work (she finds plenty of opportunity working with the residents of Grand Cayman Island) to publishing cookbooks. Few people have the ability, so invaluable as an asset to a caller, to remember names, but put Marie in with a group of 40 or 50 or even 100 individuals and she'll be able to tell you the first names of each in one evening's time. And speaking of after parties, turn Marie, her guitar and her beautiful singing voice loose with youngsters or oldsters, or both combined, and you have enthralled spectators, enthusiastic participants and all-in-all a very successful event.



19TH NATIONAL SQUARE DANCE CONVENTION

JUNE
25, 26, 27

LOUISVILLE
WILL BE
HEAVENLY IN '70

A continuing flow of registrations which were close to reaching the 7000 mark last month brought a decision to add more space than originally planned to the Convention facility allotment. The original east wing of the Louisville Fair and Exposition Center provided ample space for an estimated 10,000 participants.

It was decided that this would not be adequate and as a result the west wing of the Center together with an adjoining section will provide approximately 65,000 square feet more than originally planned. It is felt now that adequate space for a minimum of 14,000 dancers has been taken care of. In the event that the registrants continue to increase it is possible to combine both the east and the west wings in order to accommodate up to 25,000 square dancers.

As a result of the change, there is a noticeable advantage to the holders of booth space. Each booth will have an adjoining dressing room and the booths will be situated in the center of the west wing where dancers will pass while traveling between the Coliseum and the other dancing areas. Panels will be situated along the sides of this long west wing building and will be separated by curtains.

While more than 2100 room reservations have been filled to date and a few of the hotels have put up a "capacity" sign, other hotels and motels have come to the rescue. Ample space is assured to all delegates.



While Louisville is expecting a great turnout at the 19th National Square Dance Convention there will be those dancers who will prove to the thousands in attendance that contemporary square dancing alone will not make the Convention. In addition to the many round dancers you can be sure that others including the contra dancers will make themselves known and appreciated.

One of the many traditional dance forms

that will be taught will be that one native to Kentucky, "The Kentucky Running Set!"

The Kentucky Running Set was introduced to the National Convention in Indianapolis. It was a hit there and promises to be in Louisville. Contrary to the general conception, it is not the same as what is most often referred to as Big Set, Appalachian Circle or Square Dancing. No claim is made that this is a universally accepted form of the dance. It was used extensively, and almost exclusively, in a few isolated sections of the Eastern Kentucky mountains.

Characteristics of the dance which set it aside from other forms of the square dance include the tempo, at 150 beats per minute; a light running step rather than the shuffle; a two-hand swing; the introduction, binders and ending, which are always the same; and the prompted calls, which are few and far between.

Admittedly it requires more energy than most dancers are accustomed to expending for the elapsed time of the dance. After the first exposure, many must be encouraged to try a second time. With each succeeding try, the effort and strain become less and less and the enjoyment becomes greater and greater, until the devotees want one tip any time that sufficient numbers of the initiated are present. In deference to the diminishing reservoir of energy of today's dancers, as opposed to our more active forebears, the construction of the dance has been altered to reduce the elapsed time of the dance by approximately fifty percent.

The Kentucky Running Set is not an activity you easily learn or lead without some experience, so if you are looking for something different to dance or to use as an exhibition, this is your best opportunity to get this experience. Daily sessions on The Kentucky Running Set will be conducted by Dr. M. G. Karsner who has no peer in knowledge of or ability to teach and call this traditional favorite.

Rounds



on a National Basis

ROUND DANCE specialists from all parts of the country gathering at the National Square Dance Convention each year have established

ROUND DANCE STYLING



OPEN POSITION

Partners stand side by side both facing in the same direction. Inside hands are joined about the lady's shoulder height with man's palm up and lady's palm down. The lady usually holds her skirt with her free hand and the man puts his free hand on his hip pocket with palm out.

(Sources include American Round Dancing by Frank Hamilton, published September 1966, Sets in Order.)

a Round Dance Terminology Panel whose purpose it is to approve of terminology standardization at one Convention and allow it a year long trial period before it receives that group's official vote at the National Convention the following year.

At the National Square Dance Convention held in June, 1969, three movements presented the year before in Omaha, Nebraska, were approved:

MANEUVER — *Cue word to indicate movement in dance rhythm from existing position to a Closed Position with M's back toward direction of next movement.*

SPIN-MANEUVER — *Cue word to indicate same movement as Maneuver except woman executes a solo left-face spin ending in Closed Position.*

HOVER — *A figure done in Position indicated starting with a forward step, side on second step checking body movement, and a return of weight to first foot on third step.*



In addition, the group at the 1969 conclave decided on the following simplification of currently used round dance write-up methods:

1. All information other than beat cues in bold face print lines to be placed in parenthesis with the W's action designated by a W within the appropriate parenthesis.

Example; SCISSORS (W HITCH); or HALF-BOX (to Scar);

2. All Standard movements done in standard timing to be written with *no timing* shown.

Example; FWD 2 STEP; FWD WALTZ: SCISSORS: (etc.)

3. Any deviation in timing of the standard movement to be punctuated in the presently used manner.

Example; (BOX) FWD, —, SIDE, CLOSE; BACK, —, SIDE, CLOSE;

4. Any non-standard movement to be written and punctuated fully.

Example; ROCK, REC, PUSH, PULL;

5. The fine print to be used to explain bold print lines as is now normally done and each measure to be numbered for ease of identification.

Example: Write-up on DOODLEY CHA — first two measures:

FWD, BK, BK/CL, BK; BK, FWD, FWD/CL, FWD (release hands);

1. M rock fwd on L (W bk on R), rec on R, do one 2-step bwd (W fwd 2-step);

2. M rock bk on R (W fwd on L), rec on L, do one 2-step fwd (release hands)

☆ ☆ ☆

Among other recommendations and suggestions made in Seattle for future round dance terminology panels were these:

1. The standardization panel will consist of five (5) members. The moderator of the immediate past panel to take his position on the standardization panel as the youngest member. The oldest member of the panel will drop off.

2. Publish and pass on to the following Natl. Director of Round Dance Panels a list of all definitions, etc. approved by all past Terminology Panels starting with the Long Beach Conv. 1964.

3. That the Terminology Panel be given three (3) hours without competition from any other form of Round Dance activity.

4. That the term "FLARE" be re-defined to distinguish it from the term "FAN".

5. Consider changing the name of the position "REVERSE SEMI-CLOSED" to "LEFT SEMI-CLOSED".

Thanks to the roundance committee and Ross and Penny Crispino for sending in this information. Additional news from this group and reports from the roundance section of coming conventions will appear in future issues.

R/D ONE for the RECORD

ROUND DANCE associations are no different than any other type of club or group. When it comes to keeping track of the group's accomplishments while at the same time informing newcomers of the group's history some ingenious system is usually called for.

All too frequently, as a group moves along over the years, it has a tendency to over-emphasize the present, to forget the lessons learned from the past. Not so with the Round Dance Council of Florida. This past year, while celebrating its 10th anniversary, the Council, as a service to its members, produced a colorful and informative 16-page history.

In detail it not only listed its membership but hit the highlights of a decade of round dance accomplishments. What dances were taught in 1959, by whom and with what response? It's all there in the Council's history. What demonstrations were presented at the various festivals? What rounds were popular at the time of the Council's 1960 "Holiday for Rounds"? You'll find detailed programs. Who were the members in 1962? In 1963? In 1964? You'll find it all carefully annotated.

Why are things of this sort important to a council? Perhaps those who put so much time and effort into a project of this nature often ask themselves this question. There are several answers. To those who have been a part of the activity for 10 years or longer, here is an excellent way to analyze the effectiveness of their group. To those anxious to tabulate round dances that have proven to be favorites over the years here it is, all in black and white. Who have been the hard workers, present year after year at the festivals and meetings? It's all here in this special collection.

Members who have passed away over the years are "remembered" in the front of the



A valuable and permanent
record of 10 years in
one area's
roundance life-time

1959-1969

book. Leaders who have completed 10 years' continuous membership in the Council are spotlighted. In short, the collection is more than simply a history of one round dance council. It is a meaty collection, a cross-section report of an activity that undoubtedly could provide endless interesting reading to round dancers anywhere in the world.

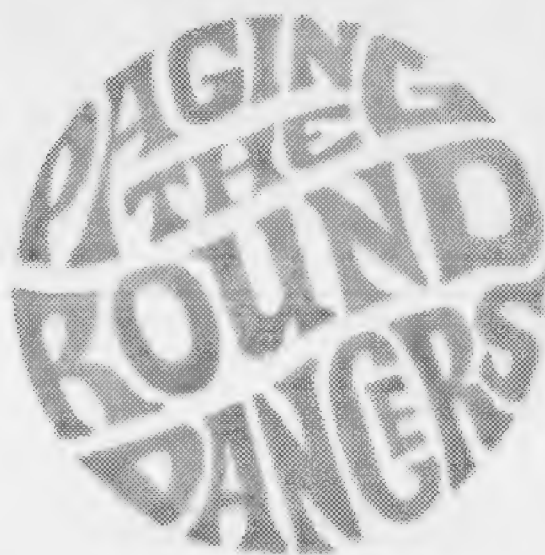
ROUND DANCE STYLING

(Picture
Clarification)



CLOSED POSITION

Perhaps you've noticed the discrepancy in "Round Dance Styling" in the January issue. In the artist's sketch of Closed Position the man's right hand was placed at the waist of his partner. As any round dancer knows, the man's right hand should adjust above the waist for comfortable leading. The replacement drawing (above) is more accurate. Sorry about the confusion. Thanks to those of you who brought this to our attention.



Ernie and Naomi Gross—Syracuse, Nebr.

ERNIE GROSS started his square dance life as a caller when the small club with which he and Naomi were dancing almost folded because of financial difficulties. In order to help it survive Ernie took up calling and soon the club was growing. It wasn't long until he was calling and teaching throughout the area. This was 19 years ago.

Round dancing began to take on more and more importance to the Grosses and for many years much of their dancing time has been devoted to this phase of the activity. They were greatly influenced in this direction by Frank and Carolyn Hamilton on an early visit to Asilomar.

They have served on the staff of Lighted Lantern Square Dance Camp for several years; are featured also as round dance instructors at Kirkwood Lodge and at Fun Valley.

Besides calling and instructing rounds at festivals, workshops and National Conventions across country, Ernie and Naomi still keep up seven clubs at home.

The Grosses lived on a farm near Burr until 1964 when they moved to Syracuse, but still find time to farm 400 acres between dances.

Second-generation Grosses are Kenny, now a resident of Albuquerque, N. M., and Susan, who is in the 10th grade.

Ernie feels it an honor every time he is asked to call or teach rounds or squares or is asked for his advice. Naomi says, "Since Ernie does so much calling we are full believers that round dancing and square dancing go together so we lean towards the round dances which square dancers enjoy."

About this Feature: A monthly "regular," *Paging the Round Dancers* puts the spotlight on individuals doing an outstanding job of teaching the rounds in their area. Different areas throughout the dancing world are covered each month.

RED HOT

WHEN it first came out, dancers and callers everywhere began talking about it. Here was something brand new. A fast moving, partner changing, all-work traffic pattern that seemed to break the single couple or two couple active deadlock.

Choreographers looking back often feel that it was Red Hot that set the square dance world into an orbit of total involvement dances where everyone was involved and motion was kept at a steady pace for a prolonged period of time. Along with the call also came a series of controversies that have existed over the years.

"How does the movement start? Do the ladies simply make a U-turn back or are they pulled into the center of the square?" Perhaps the passage of time has made the answer a simple one. *Listen to the caller!*

The traffic pattern of Red Hot is simply this. Moving past the person he is with at the time of the call, the man turns his right hand lady with a right forearm, he returns and turns his partner with a left—going all the way around. Next, he turns the left hand or corner lady with a right forearm. Again, he returns to turn his partner with a left. At this point, the basic pattern has been completed and the dancer follows the next call to: Promenade his corner, Box the Gnat with a corner: Give a right to the corner and pull by, etc.

When first introduced, the movement had a standard traffic pattern. From a Promenade (1) on the call Red Hot, the dancers would release right hand holds. Retaining lefts, the men would direct the ladies into the center of the square (2). The men would then move forward to receive the next lady (right hand lady) and turn with a right forearm (3).

As sometimes happened before the present day methods of clearing descriptions were established, the movement was brought to California and whether it was misinterpreted, deliberately changed (*improved*) or confused with some other movement no one is quite certain. The basic pattern of turning right hand lady, partner, corner lady, etc. was maintained. But, in place of pulling the ladies to the center of the square as in the original version, each lady would (in the Southern California version) do a separate, left-face, U-turn back while re-





maining on the outside of the square. In other words, from the same promenade (4), on the call Red Hot, dancers would release their left hands and assisting with a slight right hand pull the ladies would turn in (left face) 180° (5) so that in the process they would be ready to be turned by the next man (6).

Under normal circumstances, one rather restricted area doing the movement differently than other areas might go unnoticed. However, at that particular time Southern California was the hub of square dance activities. Callers notes, publications and a number of Southern California based recording callers all emphasized this one style with the result that for years a degree of confusion existed whenever Red Hot was called.

With the advent of vacation institutes, large festivals and conventions and traveling dancers and callers the call when used resolved itself into a descriptive command. When the caller wanted to use the original version he would

simply say: "Pull the ladies to the center, go Red Hot." A slight substitution of the opening call, "Ladies turn back, go Red Hot" and you would have the alternate version.

More and more, callers began using the basic pattern from starting positions other than a Promenade and eventually through usage it was determined that the old Red Hot, with or without its title could be started simply by telling the men to move to their right hand lady and turn with a right forearm, etc.

One of many set ups starts from a standard Allemande Thar (7) with the men in a right hand star, backing up and with the ladies on the rim of the star moving forward.

Action in this instance would start with the call, "Shoot that star, go Red Hot." Men would release the right hand star and in the usual manner turn the person with them with a left forearm (8). Moving forward, to their right hand lady, they would start the Red Hot movement with a right arm turn (9).



ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

California

They met at a square dance so Maureen Davis and SSgt. George Howe felt it was most appropriate to square dance at their wedding reception on November 22. The ceremony proper was performed at the Monterey Methodist Church but afterwards the lady-guests changed to their flat-heeled slippers, the equipment was set up, caller John Strong picked up the mike and the square dance was on its way. A square dance banner made by the young couple hung above the refreshment table and guests were given small replicas as souvenirs of this happy day. Maureen is the daughter of Mr. and Mrs. Maurie Davis and all dance with the Taw Twirlers Square Dance Club.

Beryl and Peggy Lewis of Redway planned a dinner dance at the Grange Hall in Eureka on January 31. Joe Johnston of San Jose was the caller.

The Marin Square Dance Association in Marin County north of San Francisco has been reactivated with the inspiration of Fair-Marin, a cultural center designed by Frank Lloyd Wright and connected with the Marin County Recreation Department. The six clubs in the county are asked to designate delegates to the revived association. —Dr. Allen Conroy

January 17 was the date for the 3rd Annual Round Dance Festival sponsored by the Dance-a-Rounds of Sacramento. Jack and Darlene Chaffee of Denver were the featured instructors; Bob and Virginia Millican had the M.C. jobs. —Andy Anderson

On Dec. 27 there was an Alumni Reunion of all past members of the Dots and Dashes teenage demonstration groups for the past 17 years. Several have families now and are not dancing but attended all the same, some coming from many miles away. Herb Perry is mentor for this group and has been thru the years.

Oregon

"Bend the Line—In Lakes and Pine." That's the slogan for the 12-plus-1 Annual Oregon State Square Dance Festival slated for July 16-18 at Bend. Jack and Ilene Brinson are Chairmen and information may be had from Dean Newcomb, 248 N.E. Dayton, John Day, Oregon 97845. —Roy Conger

Colorado

Polka Squares had their Lucky 13th Anniversary dance on January 16 with Don Franklin and Dale Cassedy calling, at the Jefferson County Fair Grounds, Denver. The club dances 2nd and 4th Fridays at the Hayloft and February callers are Dale Cassedy and Dean Hood.

The Loveland Foot and Fiddle Club will hold their Annual Valentine Sweetheart Ball on Feb. 14 with Johnny LeClair at the mike. Location will be the Junior High School.

—Mrs. Ray Coe

Montana

May 15-17 are the dates for Missoula's 20th Annual Spring Festival, this year featuring Gaylon Shull as caller at Sentinel High School. There will be a free after party following the Saturday night dance and a chuck-wagon breakfast on Sunday morning. The Western Montana Round Dance Workshop follows on Sunday afternoon. Write Larry Sperry, 1700 Cooley #44, Missoula, Mont. 59801.

Nebraska

Prairie Schooners of Sidney have added an exhibition group called the Swingin' Schooners. They are from 10 to 15 years of age and their parents are nearly all members of the original club. Their teachers and choreographers are Mal and Shirley Minshall of Sidney.

—George Hare

Michigan

On June 19-21 Holt Pairs and Squares are sponsoring a Camp-Out in Benton Harbor at the House of David Colony Park. Ed Fraidenburg will be the caller and all square dancers are welcome. It is possible to rent a cabin or

bring your own travel trailer, tent, etc. Write Robert Gann, 3116 Brisbane Dr., Lansing, Mich. 48910.

Bill Folds is president of the Lansing Area Federation of Square and Round Dancers which publishes a newsletter with a circulation of 500, Nina McQueen editing. Guest caller dances coming up for the Federation are: Feb. 10, Johnny Davidson at Women's Clubhouse, Lansing; Mar. 15, Beryl Main at Everett High School; May 19, Frank Lane at Everett High School and Jerry Haag at the High School on Dec. 2, 1970. The Annual Lansing Area Callers Festival will be held on January 30, 1971. More later on this. The Federation Subscription Dance will feature Dave Taylor as caller and will take place at Diamond Reo Clubhouse in Lansing on July 24.

Massachusetts

Callers at Bay Path Barn near Boylston in February will be: Dick Leger, Feb. 6; Al Brundage, Feb. 7; Deuce Williams, Feb. 13-14; Red Bates, Feb. 20; Dick Jones, Feb. 21; Ron Schneider, Feb. 27-28. —Chet Smith

New York

There is square dancing right in the heart of Manhattan on 2nd and 4th Mondays, the regular club dancing night. On 1st, 3rd and 5th Mondays there is a beginners class early in the evening, a workshop later in the eve-

ning. Connie Wooll at TR 78853 is the one to telephone about more details.

The first square dance club, Buds 'n' Blossoms, has been formed in Hornell, with Bud (it figures) Fischer as caller and instructor. Dances are held 1st and 3rd Fridays and Dick Church is President.

The Helderberg Twirlers are celebrating their 10th Annual Twirlerama on Feb. 8 at the Guilderland Junior High School, Guilderland Center. Callers will be Red Bates and Bill Dann. Fun begins at 2:30 P.M. Round dancing will be directed by the Mike Hanhursts. Write Bill Thorpe, 10 Sherwood Lane, Burnt Hills, N.Y. 12027. —Dwight Calkins

Pennsylvania

On May 23 the Susquehanna Valley Square Dancers Assn. will present their Presidents Square-Up at Spring Gulch Square Barn, New Holland, Lancaster County, with Jerry Salisbury calling. The association serves as a clearing house of club dances and mails flyers for their member clubs as well as a monthly bulletin to them. J. Mark McDermott is President.

—J. Lee Brenneman

Texas

March 6-7 are the dates for the 1970 Annual Conclave of the Texas State Federation of Square and Round Dancers. All events, including dancing, business meetings, banquet and entertainment will take place at the Villa

Retirees from Leisure Village, Lakewood, N.J., look plenty happy to be graduated into the world of square dancing. Their instructor, Roy Keleigh, is in the front row.



ROUND THE WORLD of SQUARE DANCING

Capri Motel, Interregional Hwy., Austin. Write the hotel for room reservations. For general information write Fred Wehmeyer, 4200 Woodway Dr., Austin, Texas 78731.

On June 6 the Texas State Federation will have its 8th Annual Square and Round Dance Festival in Houston. The Pre-Festival Dance on June 5 is scheduled for the Rice Hotel Crystal Ballroom; events on the Festival day will be held in the Albert Thomas Convention Center, capable of holding 600 squares in one hall. Dancing will be going on in 5 halls. There is a parking building for 2000 cars within walking distance. Dick Cross is the current President of the Federation.

The Lone Star Twirlers in Brownwood will feature Marshall Flippo as their guest caller on February 26 at Camp Bowie Recreation Center. Guests are welcome. The club dances regularly every 2nd and 4th Saturday to Ralph McMullen.

—Mary McMillen



Colonel H. A. Carswell, center, Commanding Officer of Trenton AFB in Ontario, welcomed over 700 square dancers representing beginners classes in 17 towns to the 9th Annual Freshman Frolic in November. Flanking the Colonel are Ernie and Lucille Dempster; Betty and Doug Waddell, featured callers at the event.

Illinois

Star Twirlers have moved from Cicero to Oak Park YMCA. Dances are held every 1st, 3rd and 5th Saturday and guests are welcome. Caller is Lowell Lathrop.

—Tom Cati

Square dancing bridged the Atlantic Ocean when members of the Dandy Dancers of O'Fallon, hosted 12 members of Havel City Square Dancers from Berlin, Germany. The tour was sponsored in part by Berlin authorities and most of the dancers were college students. The

American dancers enjoyed a unique opportunity to dance to a German caller for several tips. He called in English, however, as that is the way the visitors learned their squares.

—Sydney Kirchner

Nevada

The 23rd Silver State Square Dance Festival in Reno will present Dick Houlton, Dave Abbott, Jerry Haag and Don Franklin in the calling department; rounds will be in the charge of Forrest and Kay Richards. Roger Morris will call a teenage dance on Saturday. The dates are May 1-3. Write Wayne Estep, 835 Bowman Dr., Reno, Nevada 89503.

Virginia

The 6th Annual Virginia Jamboree will be held on February 7 at the Skating Rink, Purcellville with Jimmy Heatwole and Blackie Simmons calling. Write Sug Poole, 10915 Orchard St., Fairfax, Va.

On Feb. 4 the Woodburners will have their 3rd Annual Live Music Square Dance at Fairhill Elementary School, Fairfax. The Texas Wildcats will furnish that live music and Linc Gallacher will call to it. Write George Bradley, 3050 Shadeland Dr., Falls Church, Va. 22040.

—Loren Brown

The Fairystone Squares in Collinsville are having a booming year. The regular Monday night session is like a 3-ring circus with Harry Lackey calling the club dance; Garland King in another room teaching beginners; and Flora King teaching round dances between tips. This group will have its Third Annual Festival on April 4 at the Collinsville Recreation Center with Don Belvin calling. Rounds will be cued by Ed and Carolyn Raybuck.

Tennessee

The Country Cousins, Inc. of Dandridge present their 7th Anniversary Dance at the Gatlinburg Auditorium on March 21, with Bob Dubree and Don Williamson on squares; Genny and Campbell McCord on rounds.

Florida

The Panama City Square Dance Assn. had its annual Square Dance Festival on Jan. 30-31 at the City Auditorium.

—Dorothy J. Smith

Members, 380 strong, of the Southeast Florida Square and Round Dance Assn. planned a trip to Key West on January 31 to (1) ride the Conch Train, (2) dance on the deck of a submarine and (3) square dance. Key West Squares were the hosts.

—Mary Post

John Scher is the new President of the Cloverleaf Squares of Clearwater. Cliff Hendricks is club caller. Bob Bennett will be a guest caller on Feb. 20. —*Mary Leonard*

Hawaii

Twinkle Toe Twirlers invite visitors to the Islands to come and square dance with them at the Y.M.C.A. Telephone Mac Tavares at 935-7437 in Hilo or write him at P.O. Box 1694, Hilo, Hawaii 96720 for information.

Maui Mixers would like to pass the word along that there is square dancing on Maui. They dance at the Puunene Club House on Mondays (beginners) and Thursdays (intermediate to advanced). When tourists are staying in the Kahului-Wailulu area they can call the following telephone numbers for free transportation to the dance: Dave Wischemann at 70-276; Bob Frost at 427-552.

Saskatchewan

Caller Earle Park and his wife Jean were honored for their contributions to square dancing in the Kahului-Wailua area they can call in the Elizabethan Ballroom of the Regina Inn. Some 250 square dancers came to attend this dance for the Parks, who have been instrumental in organizing and conducting square dancing for many years. Earle was presented with a \$100.00 Canada Savings Bond by his friends and Jean received a bouquet of flowers as well as the guest book for the evening. —*R. P. Wilson*

Ontario

June 11-13 have been set aside as the dates for the Toronto and District Square Dance Assn. 9th Toronto International Square Dance Convention at the Royal York Hotel in Toronto. On the staff will be Earl Johnston, Earle Park, Vaughn Parrish, Jack May, Arnie Kronberger for calling; Jack and Darlene Chaffee, Joe and Es Turner handling the round dance program. Assisting will be Garnet May, Bud Redmond and Norm Wilcox. Write Mrs. Lillian Chittick, 32 Ecker Dr., Toronto 14, Ont., Canada.

Steel City Squares of Hamilton will hold a Valentine Dance on Feb. 13 at the Mountain Arena.

—*Vi Spera*

British Columbia

The Okanogan Square Dance Assn., comprised of clubs from Oliver, Penticton, Westbank, Kelowna, Winfield, Vernon and Canoe, hold monthly workshops and meetings to keep



The headwaiter gets in on the act. Here Chuck Steele, President of Cast-Offs Square Dance Club, presents a club plaque representing honorary membership, to the headwaiter at the Kaiser-Eck Restaurant in Landstuhl, Germany, for his courtesy in reserving tables for the club after each club dance night.

all the clubs informed of current activities. The Vernon square dance clubs, Stardusters and Ogpagas, host party nights on the 4th Saturdays with local callers. In February the Annual Winter Jamboree will be held in the Civic Centre on Feb. 28. Ed Stephan will be calling. —*Roy Britton*

Newfoundland

Recently the Avalon Stompers of the Argentina Naval Station were charmed by a visit from Harry and Verna Calladine of Burbank, Calif. With this visit the Calladines completed a series of trips in which they danced in every Province in Canada. They were not sure of completing their project when they arrived in Halifax, Nova Scotia, because no one seemed sure there was a club in Newfoundland. After a few telephone calls, Harry and Verna flew from Halifax to St. John's, Newfoundland, about 90 miles from Argentina. Members of the Stompers picked them up and brought them to the Naval Station for dancing. They were the first visitors the club has had in its existence since 1960. See the Square Dancers Guide in this issue as to how to contact the dancers there and more visitors should be insured. —*LCDR Frank Koeninger, Jr.*

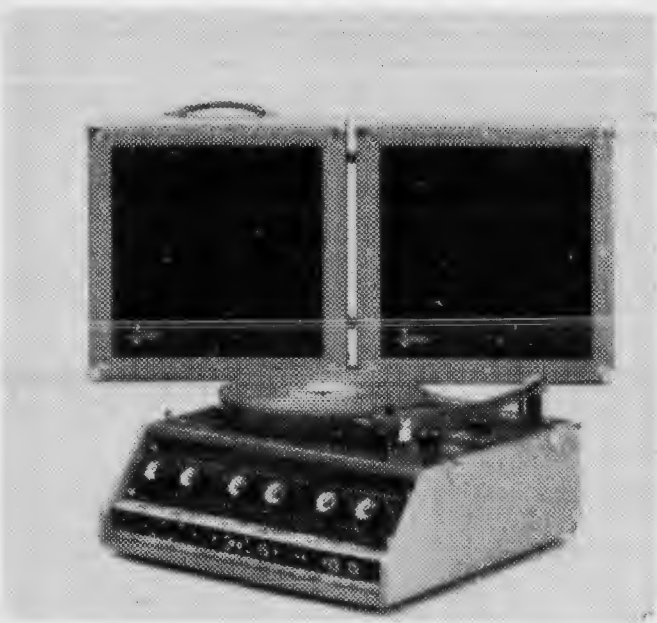
Germany

The Cast-Offs Square Dance Club would like to invite anyone in Germany to stop by the Service Club on Ramstein Air Base and dance with them any Tuesday night. Mac McClary is the caller and also vice-president of the European Callers and Teachers Assn.

—*Ron Scherzinger*

Members of the Berlin Square Dance Association are the following clubs, with their dance nights: Rubber Dollies, Tuesdays; Berlin Dancing Bears, Wednesdays; Havel City Dancers, Thursdays; Swinging Bears, Fridays. Write Dietmar Weigel, Fronhoferstr. 7, 1000 Berlin, Germany, for times and places.

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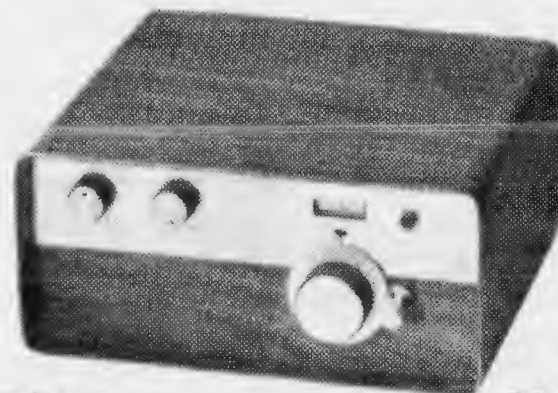
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 Caller: Billy Brooks, Flip Inst.
- 123 — **Don't Swing Me**
 Caller: Henry Hayes, Flip Inst.

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 Caller: Bob Augustin, Flip Inst.
- 1113 — **After You've Gone**
 Caller: Don Whitaker, Flip Inst.
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- 1111 — **Hey Porter**
 Caller: Bill Schutz, Flip Inst.
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 Caller: Emanuel Duming, Flip Inst.
- 1109 — **Blue of The Night**
 Caller: Bob Augustin, Flip Inst.

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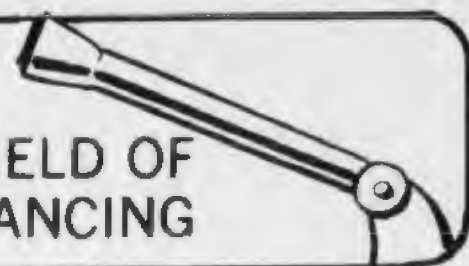
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Sets in Order **WORKSHOP**

FOR LEADERS IN THE FIELD OF
SQUARE AND ROUND DANCING



February 1970

NOT too many years ago, a program of dances called in Connecticut might be completely foreign to a dancer in Seattle, Washington or Phoenix, Arizona. One might expect area differences so great that a dancer coming from one area would find little he could recognize in a program called in another area. Today much of this has changed and, while variety exists, it is not controlled geographically. The examples this month coming from Don Franklin, Arvada, Colorado, might just as easily come from a caller in virtually any state, province or country enjoying contemporary American Square Dancing. Actually, the calls in this feature spot are not necessarily original with Don, but simply reflect the type of calls that he enjoys including in his program. You'll undoubtedly find patterns that have originated in many areas throughout the land.

Heads right and left thru
Same ladies chain
Same four spin the top
Turn thru
Do sa do the outside two
All the way around
Right and left thru
Dive thru
Spin the top in the middle
While the others
Divide and star thru
Centers turn thru
Do sa do with the outside two
Right and left thru
Dive thru
Spin the top
Others divide and star thru
Centers turn thru
Allemande left

Heads square thru three quarters
Sides face
Turn thru to a line of four
Wheel and deal
Girls square thru three quarters
Star thru
Wheel and deal
Dive thru
Substitute
Pass thru
Allemande left

Heads lead right circle to a line
Pass thru
Bend the line
Pass thru
Ends fold
Centers turn back
Double pass thru
Cloverleaf
Double pass thru
Cloverleaf
Centers roll back behind outside two
New centers roll back behind those two
Allemande left

Heads pass thru
Around one to a line
Pass thru
Men do a U turn back
Centers trade
Cast off three quarters
Men square thru three quarters
Girls pass thru
Men fold in front of the girls
Star thru
Girls circulate
Men do a U turn back
Girls circulate
Men left allemande

Four ladies chain
Promenade
Heads wheel around
Slide thru
Swing thru
Spin chain thru
All eight circulate
Spin chain thru
Swing thru
Men run around the girls
Cast off three quarters
Slide thru
Eight chain three
Allemande left

Heads square thru
Sides divide
Star thru
Heads cross trail thru
Around one
Into the middle square thru
Sides divide and star thru
Do sa do
Swing thru
Box the gnat
Square thru three quarters
Men pass thru
Girls turn back
Allemande left

Heads rollaway
 Lead right
 Circle four
 Ladies break to a line
 Join eight hands
 Circle
 Girls pass thru
 Cloverleaf behind the boys
 Double pass thru
 Centers in
 Cast off three quarters
 Join eight hands
 Circle
 Four boys pass thru
 Cloverleaf behind the girls
 Double pass thru
 Centers in
 Cast off three quarters round
 Join eight hands
 Circle
 Those who can right and left thru
 The others go down the center
 Star thru
 Dive thru
 Square thru three quarters
 Allemande left

Heads spin the top
 Star thru
 California twirl
 Lead right
 Allemande left

Heads wheel around
 Right and left thru
 Spin the top
 All eight circulate
 Cast off three quarters round
 All eight circulate
 Cast off three quarters round
 All eight circulate
 Cast off three quarters round
 Girls trade
 Everybody cross trail thru
 Allemande left

Heads lead to the right
 Circle to a line
 Same ladies chain
 Chain them back
 Same ladies chain
 Turn thru with each other
 Star thru
 Girls circulate
 Men trade
 Wheel and deal
 Dive thru
 Square thru three quarters
 Allemande left

Heads square thru
 Swing thru
 Girls circulate twice
 Men trade
 Men circulate once
 Girls trade
 Girls circulate once
 Men circulate twice
 Men run around the girl
 Wheel and deal
 Dive thru
 Square thru three quarters
 Allemande left

Head ladies chain right
 Promenade
 Heads wheel around
 Spin the top
 All eight circulate
 Spin chain thru
 Spin the top
 Men run
 Bend the line
 Dive thru
 Pass thru
 Allemande left

DON FRANKLIN



The caller who has the ability to blend into comfortable singing calls, basics and patterns that please the dancer also quite frequently shows an aptitude toward developing excellent patter patterns. Those callers who have become fascinated with Wagon Wheel Records in recent years have come to realize that Don Franklin has an unusual talent not only in developing good musical background for caller accompaniment but a sense of satisfying the dancers' needs when it comes to all-around club dancing enjoyment. It would seem that Don's philosophy is not only to "keep them dancing," he does much in his preparation and planning to ensure that every minute of dancing pleasure will be enjoyed to the fullest by those who dance to his calling.

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Bob Page	Square Dance Editor
Ken Collins	Final Checkoff

Four ladies chain
Side ladies chain
Heads square thru
Spin chain thru
Swing thru
Spin chain thru
Turn thru
Allemande left

JIM YORK DANCES

The reaction to the first installment (in the January issue) of material written by the late Jim York was instant and continuous. Old timers were quick to react favorably but it was from the newer callers, pleased with the opportunity to add this extra dimension, that we received the greatest response. Here then are four more dances for the collection.

SMOKE SCREEN (Updated)

Four ladies chain across the way
One and three do a half sashay
Same two let's star thru
Split the sides and line up four
Forward eight and back
Opposite box the gnat
Make an eight hand right hand star
Walk along now but not too far
Gents reach back with the left
Do a do paso
Partner left and corner by the right
It's partners left a full turn man
Lead to the right
Go right and left grand

WONDERLUST (Updated)

One and three do a right and left thru
Turn on around cross trail thru
U turn back and Suzie Q
Opposite right and partner left
Opposite lady right hand around
Partner left and whirlaway
Heads forward and back this way
Star thru slide thru circle four
Exactly once around and hear me shout
California twirl all face out
Forward out and back again
Whirlaway and the ends turn in
Duck to the middle and pass thru
Right and left thru with outside two
Allemande left

SMALL TALK (Updated)

One and three you promenade
Half way 'round now with your maid
Down the middle right and left thru
Same two ladies chain you do
Same couple lead to the right
Circle half don't take all night
Dive to the middle circle four
One full turn then pass thru
Right and left thru look out Jack
Cross trail thru but you turn back
Well allemande left go
Right and left grand

FLOOR WALKER (Updated)

One and three right and left thru
Turn those gals and chain them too
Same gals and the corner man
Forward up and back to the land
Pass thru separate around just one
into the middle right hand star
Walk along now but not too far
Back by the left and hear me sing
Original partner right hand swing
Roll promenade that pretty little thing
Promenade and don't slow down
Two and four you wheel around
Right and left thru the
Couple you've found
Circle four the same old four
A full turn and a little bit more
Head gents break make lines of four
Forward eight and back to the land
Cross trail thru
Left allemande

JEANNE'S JOKER

By Jeanne Moody, Salinas, California

One and three
Rollaway a half sashay
Circle eight
Boys up and back
Do sa do to an ocean wave
Spin the top
Pass thru
Left allemande

SINGING CALL*

YOUR TIME HASN'T COME YET

By Ken Bower, Des Moines, Iowa

Record: Wagon Wheel #602, Flip Instrumental
with Ken Bower

INTRODUCTION

Your time hasn't come yet baby
When it does your heart will know
OPENER, MIDDLE BREAK, ENDING
Four ladies will promenade
Once around and swing your man
You do a left allemande
Do a do sa do
Well the men star left and then
Once around the ring
Turn partner by the right hand 'round
Left allemande and promenade
Singing your time hasn't come yet baby
When it does your heart will know
FIGURE:

Well now those heads promenade
Half around you go
Two and four right and left thru
Slide thru
Square thru three quarters and then
Left allemande and weave the ring
Well I tell you now
Your time hasn't come yet baby
Do sa do take corner promenade
Your time hasn't come yet baby
When it does your heart will know

SEQUENCE: Intro, Opening, Figure twice for
heads, Middle break, Figure twice for sides,
Ending

ROUND DANCES

SPARKLING MELODY — Grenn 14128

Choreographers: Marj and Mel Rummel

Comment: A mid-level waltz routine and good danceable music. Eight measures of the thirty two measured dance are repeats.

INTRODUCTION

- 1-4 **DIAGONAL OPEN FACING Wait; Wait; Apart, Point, —; Together to CLOSED, Touch, —;**

DANCE

- 1-4 **(L) Waltz Turn; (L) Waltz Turn end M face WALL; Dip Back, —, —; (Twirl L end in OPEN FACING) Recov, Touch, —;**
 5-8 **Twinkle, 2, 3; Twinkle Manuv, 2, 3 M facing RLOD; 1/2 (R) Turn Waltz; Fwd Waltz;**
 9-12 **Fwd/L Turn, Side, Close; Bwd/L Turn, Side, Close; Fwd/L Turn, Side, Close; Bwd/L Turn, Side, Close M face WALL;**
 13-16 **Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; Side, Behind, Side; Pick up to CLOSED M facing LOD, Touch, —;**
 17-20 Repeat action meas 1-4:
 21-24 Repeat action meas 5-8:
 25-28 **Twinkle Out, 2, 3 to BANJO; Twinkle In, 2, 3 to SIDECAR; Twinkle Out, 2, 3 BANJO; Cross to CLOSED, Touch, —;**
 29-32 **Dip Back, —, —; (R) Waltz Turn; (R) Waltz Turn; Fwd Waltz;**

SEQUENCE: Dance goes thru twice except meas 29-32 replace with Ending.

Ending:

- 1-4 **Dip Back, —, —; Recov Turn R, Touch, —; (Twirl) Side, Behind, Side; Thru, Apart, Point.**

IT TAKES TWO TO TANGO — Grenn 14128

Choreographers: Eddie and Audrey Palmquist

Comment: A well arranged tango to fine music. The routine has eight of the thirty two measures repeated. A dance for those with tango experience.

INTRODUCTION

- 1-4 **CLOSED M facing LOD Wait; Wait; Corte, —, Recov, —; Fwd, Side, Draw, —;**

PART A

- 1-4 **Fwd, —, 2, —; Spot Pivot L, 2 to REV SEMI-CLOSED, Step Bk, —; Fwd, —, 2, —; Spot Pivot R, 2 SEMI-CLOSED face COH, Step Bk, —;**
 5-8 **Fwd, —, Manuv, — to CLOSED; Pivot, 2, (Throw Out) Point, —; Corte, —, Recov, —; Fwd, Side, Draw to SEMI-CLOSED, —;**
 9-12 Repeat action meas 1-4:
 13-16 Repeat action meas 5-8 ending in SEMI-CLOSED facing LOD:

PART B

- 17-20 **Fwd, —, Rock Fwd, Recov; Fwd (W to BANJO), —, Rock Fwd, Recov; (Fwd Fan to end in SEMI-CLOSED) Back, Draw, —, Fwd to CLOSED M facing LOD; Fwd, Side, Draw, —;**
 21-24 **Blend to SEMI-CLOSED Fwd, —, Face to**

CLOSED M face WALL, Side; Behind, Side, Thru to SEMI-CLOSED, Touch; Flare, —, Behind, Side; Thru, Side, Draw, —;

- 25-28 **Fwd, —, Manuv to CLOSED, —; Pivot, 2, 3, 4; (Twirl) Fwd, 2, Rock Fwd, Recov to CLOSED M face LOD; Corte, —, Recov to SEMI-CLOSED, —;**

- 29-32 **Step, Swing, Swing facing RLOD REV SEMI-CLOSED, —; XIB, —, Side/XIF, —; Point/Touch, —, Behind, Side; Front, Side, Draw, —;**

SEQUENCE: Dance goes thru twice. Second time thru end in CLOSED M facing WALL.

Ending: Corte, —, Recov, —; Apart, —, Point, —.

YES YES IN YOUR EYES — Hi-Hat 869

Choreographers: Wayne and Norma Wylie

Comment: A lively piece of music with lyrics on some sections. The dance is easy, fast moving and has eight measures repeated.

INTRODUCTION

- 1-5 **OPEN FACING Wait; Wait; Apart, Point, Together, Touch; Circle Away, 2, Step/Close, Step; Together, 2, Step/Close, Step to SEMI-CLOSED;**

DANCE

- 1-4 **Walk, Face to CLOSED, Rock/Rock, Recov; Thru, Rock/Rock, Recov, Thru to SEMI-CLOSED; (Quick) Fwd Two-Step, Fwd Two-Step;; (Twirl) Fwd, 2, 3, 4 to SEMI-CLOSED;**
 5-8 Repeat action meas 1-4 except to end in OPEN FACING:
 9-12 **Roll, 2, 3, Touch; Rev-Roll, 2, 3, Touch; Change Sides, 2, Step/Close, Step; Change Sides, 2, Step/Close, Step to OPEN;**
 13-17 **Fwd, 2, 3, Swing; Back/Close, Fwd, Walk, 2; (Quick) Fwd Two-Step,, Fwd Two-Step; Circle Away, 2, Step/Close, Step; Together, 2, Step/Close, Step to SEMI-CLOSED;**

SEQUENCE: Dance goes thru three times plus Ending.

Ending:

- 1-4 Repeat action meas 1-4:
 5 **Side, Close, Apart, Ack.**

GIRL WATCHING — Hi-Hat 869

Choreographers: Joe and Opal Cohen

Comment: A standard tune, good danceable music and a routine with a rumba flavor. Although easy it is not for the novice.

INTRODUCTION

- 1-4 **BUTTERFLY Wait; Wait; Side, Close, Side, Touch; Side, Draw, Touch, —;**

PART A

- 1-4 **Side, Behind, Side, to OPEN, —; (Bk to Bk) Side, Behind, Side, —; Circle Away, 2, 3, —; Together, 2, 3 to BANJO, —;**
 5-8 **WHEEL, 2, 3, —; 4, 5, 6, to end CLOSED M facing WALL —; Rock SIDECAR, Recov, Close, —; Rock BANJO, Recov, Close, —;**
 9-12 Repeat action meas 1-4:
 13-16 Repeat action meas 5-8 except to stay in CLOSED:
 (This dance continued on page 45)

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(GIRL WATCHING, continued from page 36)

PART B

- 1-4 **Side, Close, Side to SEMI-CLOSED, —; Rock Thru, Recov, Thru, to CLOSED —; Side, Close, Side to SEMI-CLOSED, —; Rock Thru, Recov, Thru, —;**
5-9 **Lady Under, 2, 3, — to L OPEN; Fwd, 2, 3, —; Lady Under, 2, 3, —; Pickup, 2, 3 to CLOSED M facing LOD, —; Point Side, In Place, Point Side, In Place;**

PART C

- 1-4 **Fwd, 2, 3, —; (W turn to MODIFIED WRAP) Fwd, 2, 3, —; Fwd, 2, 3, —; (W turns to CLOSED) Fwd, 2, 3, —;**
5-8 **Side, Close, Fwd, —; Side, Close, Side to SEMI-CLOSED, —; Rock Bwd, Recov, Face, —; (W Spin) In Place, 2, 3, to BUTTERFLY;**

SEQUENCE: A-A-B-C-A-A-B-C plus Ending.

Ending:

- 1-2 **Side, Close, Side, Touch; Side, Draw, Apart, Ack.**

RICKSHAW MAN — MacGregor 5007

Choreographers: Chuck and Jo Ann Silloway

Comment: An easy two-step routine to danceable music. Ten measures are repeated.

INTRODUCTION

- 1-4 **OPEN FACING Wait; Wait; Apart, —, Point, —; Together to BANJO M facing LOD, —, Touch, —;**

PART A

- 1-4 **Walk, —, 2, —; Both Turn, 2, 3, to SIDECAR —; Walk Back, —, 2, —; M Turn, 2, 3 to SEMI-CLOSED, —;**

- 5-8 **Walk, —, 2, —; Turn Two-Step; Turn Two-Step; (Twirl end BANJO) Fwd, —, 2, —;**

- 9-12 Repeat action meas 1-4:

- 13-16 Repeat action meas 5-8 except to end in BUTTERFLY M face WALL:

PART B

- 17-20 **Balance L Two-Step; Balance R Two-Step; Roll LOD, —, 2, —; 3, —, Touch, —;**

- 21-24 **Balance R Two-Step; Balance L Two-Step; Roll RLOD, —, 2, —; 3, —, Touch, —;**

- 25-28 **BUTTERFLY M Facing WALL Toe, —, Heel, —; Cross, Side, Cross, —; Toe, —, Heel, —; Cross, Side, Cross, —;**

- 29-32 **Circle Away, —, 2, —; Fwd Two-Step; Together, —, 2, —; Fwd Two-Step;**

SEQUENCE: A-B-A-B plus Ending.

Ending:

- 1-4 **SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; Side, —, Close, —; Apart, —, Point, —.**

CUDDLIN' SONG — MacGregor 5007

Choreographers: Bruce and Shirley Johnson

Comment: Good music and an unusual dance routine. Footwork is identical and dance has frequent sections repeated.

INTRODUCTION

- 1-4 **Skirt Skaters Wait; Wait; Rock Fwd, —, Rock Back, —; Rock Fwd, —, Rock Back, —;**

PART A

- 1-4 **Point Across, —, Point Side, —; XIB, Side, Fwd, —; Point Across, —, Point Side, —; XIB, Side, Fwd, —;**

- 5-8 **Walk, —, 2 FACE OUT, —; Side, Behind, Side FACE LOD, —; Walk Fwd, —, 2, —; Fwd, Lock, Fwd, —;**

- 9-12 Repeat action meas 1-4:

- 13-16 Repeat action meas 5-8:

PART B

- 17-20 **Cross Out, Step, Step, Flare; Cross In, Step, Step, Flare; Rock Fwd, —, Rock Back, —; Rock Back, —, Rock Fwd, —;**

- 21-24 **Cross Out, Step, Step, Flare; Cross In, Step, Step, Flare; Step, Brush Up, Brush Over, Brush Out; Fwd, Brush, Fwd, Brush;**

PART C

- 25-28 **Side, Behind, Side, Swing; Side, Behind, Side, Swing; Walk, —, 2, —; 3, —, 4 M Turns to L HAND STAR, —;**

- 29-32 **Side, Behind, Side, Swing; Side, Behind, Side, Swing to R HAND STAR; Star Around, —, 2, —; Step, Close, Step to SKATERS, —;**

SEQUENCE: Dance goes thru twice. Second time thru face partner and Ack.

OHIO ROUNDS

Top ranking round dances in popularity in the Buckeye Pool in the State of Ohio for December were: Columbus Blues; Feelin'; Dreamland; It Had to Be You; Symphony; Kansas City; Roses; Sunshine Wine; Sassy; Candy Kisses and Rose of Washington Square tied for 10th place.

ROUND DANCE CHOICES

The Round Dance Teachers Council for the D.C. area selected the following Rounds of the Month for October and November: (Oct.) Easy, Dreamland; Interm., Columbus Blues; Adv., Ka Lua Shag—(Nov.) Easy, You're Cream in My Coffee; Interm., I Want to be Around; Adv., Latin Lovers.

The Buckeye Poll in Ohio puts Feelin' at the top of the Round Dance favorite list in November, followed by Columbus Blues, Candy Kisses, It Had to be You, Roses, Symphony, Sassy, Madonna, Mr. Sandman and Kansas City tied with Dreamland.

The Round Dance Teachers Council for Maryland, Virginia and Washington, D. C. selected the following dances as Rounds of the Month for December and January. (Easy) Sassy and Lilly's Back; (Intermediate) Top Cat and Powder Your Face; (Advanced) Mr. Sandman and Two to Tango. Jack and Ginny Carver furnished this information.

ROLL THE GIRLS

By Ed Fraidenburg, Flint, Michigan

Head ladies chain across heads pass thru
Go round one and line up four
Pass thru wheel and deal centers pass thru
Star thru the outside two
Promenade two by two
Roll the girls a half sashay
And keep on goin' the same old way
Girls turn in and make a right hand star
Men promenade the outside bar
Two times around you go
And meet your partner do paso
That's her by the left
And the corner by the right
Partner left a full turn around
The men star right three quarters round
Left allemande

WESTSIDE

By Andy Rawlinson, Compton, California

Heads swing star thru circle four
Head men break line up four
Two ladies chain send 'em back
Dixie style to ocean wave
Left swing thru
Left spin the top
Cross trail U turn back
Two ladies chain send 'em back
Dixie style to ocean wave
Girls run girls trade
Boys circulate
Girls trade girls fold
Allemande left

TA TA

By Bruce Welsh, New Orleans, Louisiana

Four ladies chain
Heads pass thru
Separate around two
Make a line of four
Pass thru ends trade
Centers run
Star thru centers in
Cast off three quarters
Pass thru ends trade
Centers run
Box the gnat
Cross trail skip one
Allemande

TURNER

By Emanuel Duming, Jackson, Mississippi

Four ladies chain
Heads spin the top turn thru
Circle four to a line
Pass thru wheel and deal
Double pass thru
Cloverleaf
Centers half square thru
And cloverleaf new
Centers half square thru
And cloverleaf new
Centers half square thru
And cloverleaf new
Centers swing thru turn thru to a
Left allemande

SWING THRU TURN THRU

By Cliff Long, Mars Hill, Maine

Side ladies chain across
Heads square thru
Right and left thru
Star thru
Swing thru turn thru
Bend the line
Swing thru turn thru
Bend the line
Right and left thru
Star thru
Swing thru turn thru
Left allemande

HEES AND SHEES

By Bill Armstrong, Los Angeles, California

Number one gent and opposite girl
Box the gnat and back away
You've traded places there you stay
Then ones and threes
With hees and shees
Star thru and those who can
Right and left thru and turn 'er man
Dive thru
Square thru three quarters
Allemande left

SINGING CALL*

HONKY TONK SOUNDS

By Bill Martin, Huntington Beach, California

Record: Windsor #4930, Flip Instrumental
with Bill Martin

OPENER, MIDDLE BREAK, ENDING

Left allemande your corner
Your own do sa do
Four little ladies promenade
It's once inside you go
Turn the partner right full turn
That corner allemande
Partner right do the
Right and left grand
It's right and left around
Meet your honey box the gnat
Well pull her by left allemande
Then promenade like that then
Put another nickle in the juke box
I want to hear that
Honky tonk sound

FIGURE:

Head two couples promenade
Go halfway
Come down the middle and do
The right and left thru
Roll away with a half sashay
Up to the middle then back away
Star thru then do
The right and left thru
Dive thru then pass thru
That corner lady swing
Left allemande new corner
Then promenade the ring
Then put another nickel in the juke box
I want to hear that
Honky tonk sound

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending

CLOVER DIVIDE

By Bill Ball, Hidden Valley, California

Heads grand square
Sides divide and star thru
Go right and left thru
In the middle you do
Square thru three quarters back
Step straight ahead cross trail
Pass your partner
Allemande left

A QUICKIE

By Stub Davis, Waurika, Oklahoma

Head gents and corner girl up and back
Pass thru across the floor
Go 'round one line up four
Go up and back star thru
Centers in
Cast off three quarters 'round
Go up and back and star thru
Centers pass thru
All pass thru
Left allemande
Right and left grand

YUP

By Harry Tucciarone Jr., Trumbull, Connecticut

Heads to the right circle to line
Pass thru wheel and deal
Centers turn thru
Left turn thru with outside two
Centers turn thru centers in
Cast off three quarters
Pass thru wheel and deal
Centers turn thru
Left turn thru with outside two
Centers turn thru centers out
Bend the line
Pass thru wheel and deal
Centers turn thru
Left turn thru with outside two
Centers turn thru centers in
Cast off three quarters
Box the gnat
Right and left thru
Star thru pass thru
Allemande left

TURN THE GEAR WHEEL

By Ken Miller, Fallston, Maryland

Join hands circle left
Reverse to the right
Put girls in the lead go single file
Men join hands like a left hand star
Ladies follow
Number one girl to a right hand star
Mesh the stars like a gear wheel
Turn the stars twice around
Men follow number one gent and
Pickup your partner
To a star promenade
Men back out full turn
Four ladies chain
Chain 'em back to a do paso
Men back up like an allemande thar
Slip the clutch
Left allemande

OUT OF ORDER NUMBER TWO

By Darryl Bowen, Rockford, Illinois

Number one man face your corner
Box the gnat
Now square the set just like that
Heads (two girls and a couple)
Forward and back
Do sa do all the way around
Make an ocean wave
Now spin the top
When you're thru drop hands
Everybody do a double pass thru
Centers in cast off three quarters round
Pass thru bend the line
Pass thru wheel and deal
Centers do sa do
Make an ocean wave balance there
Swing thru
When you're thru drop hands
Everybody do a double pass thru
Centers in cast off three quarters round
Pass thru bend the line
Pass thru wheel and deal
Substitute
Square thru three quarters round
Find the corner
Left allemande

SINGING CALL *

L-O-V-E

By Bill Saunders, Santa Barbara, California

Record: Blue Star #1859, Flip Instrumental

with Bill Saunders

OPENER, MIDDLE BREAK, ENDING

L means circle left
Travel 'round the town
O means only that you
Keep on movin' round
V means very soon
You'll go left allemande
E is even more you'll bow
Weave the ring around the floor
Love is all I can give to you
Do sa do and promenade her too
Two in love can make it take
My heart please don't break it
Love was meant for me and you
FIGURE:

Heads you promenade
Halfway around you do
Sides go right 'n left thru and
Turn then square thru
Oh it's very very extraordinary
Eight chain four across the floor
Find the corner you adore
Swing with number five
Left allemande I say
Come back one and
Promenade 'em all the way
Two in love can make it
Take my heart please don't break it
Love was meant for you and me

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

SLIDIN' AROUND

By Jay Fenimore, Hollywood, Florida

Couple number one half sashay
Heads slide thru
Those who can star thru
Those who didn't
Go into the middle star thru
Those who can substitute
Lead two split the line
Around two line of six
Remaining two criss cross thru
To the end line of eight
Bend the big line star thru
Dive thru pass thru
Left allemande

GIRLS and BOYS

By Jeanne Moody, Salinas, California

Sides roll half sashay
Circle up eight
Girls square thru four hands
Split the boys around one
Make a line of four
Square thru four hands

(Boys facing in and
girls facing out)

Girls cloverleaf
Boys star left pick up partner
Star promenade
Back out and circle
Sides ladies chain
Heads roll half sashay
Circle eight boys pass thru
'Round one to line of four
Half square thru

(Girls middle boys
facing out)

Boys cloverleaf
Girls star left
Pick up partner star promenade
Back out and circle
Ladies roll half sashay
Circle left
Four ladies chain
Roll promenade

SINGING SQUARES IN DENVER

For the week ending November 22, the Square Dance Platter Parade of the Denver Parks and Recreation Department, evaluated the following singing call records as the best. Rating scale is 70-90. Rating 87 was To Think You Have Chosen Me on Blue Star; at 86 were Hey Porter on Lore; L-O-V-E on Blue Star; Honey Bee on Windsor; Rose of San Antone on Top; Promises, Promises on Scope and How I Like to Dance With You on Square Tunes. For Hoedowns, Preacher and the Bear on Pulse, the new label, rated 86.

CROSSING THE FOLD

By Hillis Hauck, Pomona, California

Four ladies grand chain
Heads star thru substitute
Double pass thru centers in
Cast off three quarters
Forward eight and back
Pass thru
Ends trade and turn back
Ends fold
Allemande left

MAYBE

By Jack May, Toledo, Ohio

One and three lead to the right
Head men break line up four
Forward and back you reel
Pass thru wheel and deal
Double pass thru then centers in
Cast off three quarters 'round
Barge thru
Face same sex and swing thru
Boys run
Left allemande

SINGING CALL *

I SEE THEM EVERYWHERE

By Roger Morris, Fairfield, California

Record: Hi-Hat #385, Flip Instrumental with
Roger Morris

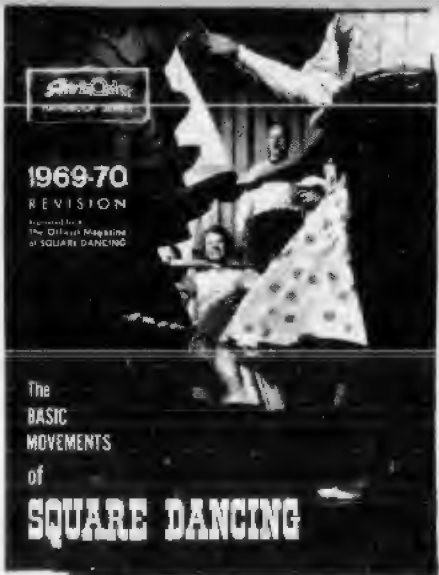
OPENER, MIDDLE BREAK, CLOSER
Allemande left do an alamo style
Balance out and in
Swing thru go forward two
Balance once again
Swing thru forward two
Turn thru and then
Allemande left your corner
Weave the ring my friend
I see them I see them
Don't tell me they're not there
Do sa do and promenade
Go walkin' 'round the square
I see them I see them
Don't tell me they're not there
I see them I see them
I see them everywhere

FIGURE:

Four ladies chain across
You turn a girl and then
Heads promenade three quarters
Around by friend
Side two slide thru
Swing star thru
(Outsides) Dive thru
Square thru three quarters 'round
Allemande your corner
Do sa do your own
Corner lady swing and whirl
Promenade her home
I see them I see them
Don't tell me they're not there
Polka dot snakes with tennis shoes on
I see them everywhere

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending

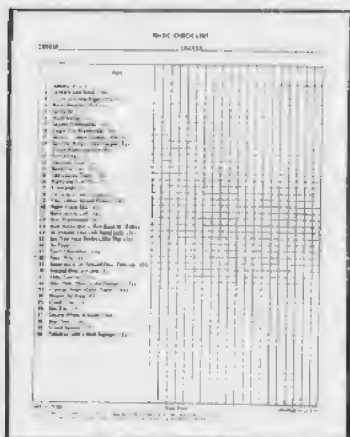
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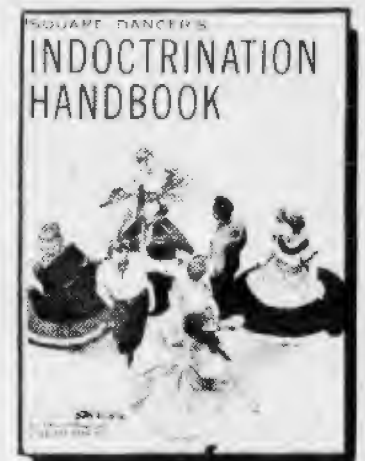
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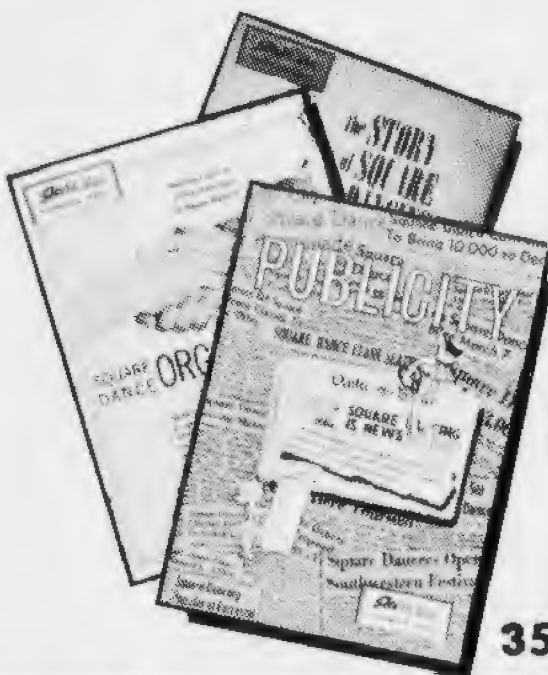
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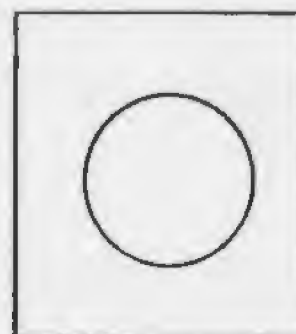
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SPOTLIGHT A DANCER



Carl and Varene Anderson

—Redlands, Calif.

OF ALL THE people who have "discovered" square dancing in the past 20 years, few have contributed more in the way of service than have the Andersons. A brief look at just four of their achievements tells a great deal: club president; association president; general chairman of the first National Square Dance Convention and Chairman of the Executive Committee of the National Square Dance Convention.

Impressed? Those who know the Andersons know also that these are only a few of the more conspicuous accomplishments of Carl and Varene since they started square dancing in 1948. Their beginner class formed the first square dance club in the area, The Lazy R's, and in 1949 Carl was President. In 1950 Carl became the second President of the newly-formed Cow Counties Square Dance Association.

From one of this association's early festivals came the germ of an idea. Why not produce a really monumental square dance event to make dancers aware of the various styles across the country and to give strength and stature to the activity? So was born the First Annual National Square Dance Convention, held in Riverside over Memorial Day weekend, 1952.

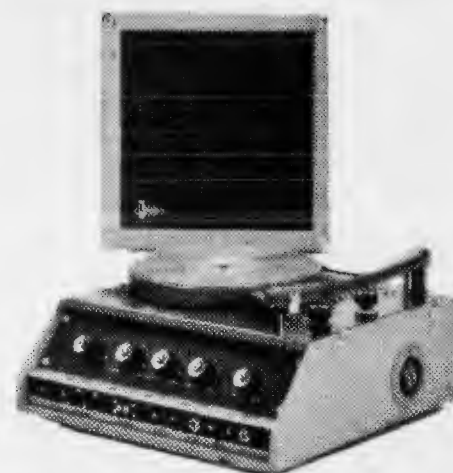
So sound was the idea and so well-formed the original planning that the National Convention, now in its 20th year, has followed the basic pattern and procedures written and established by Carl and his co-workers two decades ago.

On the home level Carl and Varene have been active in their home club, Yucaipa Squares, since it was formed 20 years ago. On the national level, Carl has contributed endless effort in his travels to many cities to visit leaders throughout the country and in his devotion to square dancing. This effort helped largely in



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the survival of the National Convention from its early beginnings. Through the Andersons' consistent work many thousands have had the opportunity to enjoy this yearly big event.

Just as enthusiastic about square dancing today as they were 21 years ago, Carl and Varene credit square dancing for adding much enjoyment to their life. They have felt it a privilege to put back into square dancing some measure of the joy that they have derived from it over the years.

IN MEMORIAM

The world of square dancing will greatly miss the following, who have passed away during recent months:

Wilma Shadoan
 Bozeman, Montana, Aug. 29, 1969.
George Bolt
 Omaha, Nebraska, November 8, 1969.
Percy O. Van Sickle
 Hamilton, Ont., Canada, November 8, 1969.
Ev Quade
 Janesville, Wisc., November 26, 1969.
Rose Marie Weinert
 Van Nuys, California, December 20, 1969.

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- Feb. 4—3rd Ann. Woodburners Live Music Dance, Fairhill Elem. School, Fairfax, Va.
- Feb. 7—6th Ann. Virginia Jamboree Skating Rink, Purcellville, Va.
- Feb. 7—Northeast Kansas Festival Munic. Bldg., Topeka, Kans.
- Feb. 8—10th Ann. Helderberg Twirlers Twirlerama, Junior H.S., Guilderland Center, N. Y.
- Feb. 9—8th Ann. Squaws & Paws Winter Carnival. Rainbow Gardens, Waldameer Park, Erie, Pa.
- Feb. 10—Lansing Federation "Special" Dance Women's Club House, Lansing, Mich.
- Feb. 13-14—10th Ann. Square-O-Rama of Sun-coast Callers. Jack Tar Hotel, Clearwater, Fla.
- Feb. 14—Foot & Fiddle Club Valentine Sweetheart Ball, Junior H.S., Loveland, Colo.
- Feb. 15—9th Ann. Sweetheart Dance of Metro. Chi. Assn. Willowbrook Ballroom, Willow Springs, Ill.
- Feb. 22—A-Square-D Sweetheart Ball Civic Audit., Glendale, Calif.
- Feb. 27-28—17th Ann. Azalea Trail S/D Festival, Mobile, Alabama
- Feb. 27-28—14th Carolina Capers Columbia, S.C.
- Feb. 28—Vernon S/D Clubs Annual Winter Jamboree, Civic Center, Vernon, B.C., Canada.
- Mar. 6-7—Texas State Federation Annual Conclave, Villa Capri, Austin, Texas
- Mar. 6-8—20th Ann. Yuma S/D Festival Yuma, Arizona
- Mar. 7—So. Central Dist. Okla. Spring Festival, Lawton, Okla.
- Mar. 13-14—15th Ann. Mississippi S/D Festival Heidelberg Hotel, Jackson, Miss.
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CALLER of the MONTH

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Saskatoon Sask., Canada



MARTIN MALLARD'S CALLING CAREER followed closely upon the heels of his introduction to square dancing. In the fall of 1955, after only a few dances, he enrolled in a callers' class to help him learn to dance more quickly. Soon he was calling for psychiatric patients at a local hospital and for a group during his lunch hours at work.

By the fall of 1956 he was calling for a beginner group and then for a club organized under a Recreation Unit. He is still calling for those two clubs. In the next few years other clubs were added and soon Martin was calling five to six nights a week, a routine which he still maintains, often travelling many miles into the country, sometimes through bitter winter storms.

Each season he and his wife Terry have graduated a group of beginners and in 1964 they added a round dance club.

They have attended a number of institutes and for three years were on staff at Upper Canada Capers, Brockville, Ont. The Mallards have been to many International Square Dance Conventions, Martin having been on staff at four of them. In 1966 he was General Chairman.

Martin has made numerous calling tours; has organized and conducted along with Earle Park, a Callers College in Saskatchewan for two years; conducted a callers' weekend on Vancouver Island last year. He has always been an active leader in the local Square and Round Dance Assn.

Martin and Terry have two children and a Siamese cat. They have always emphasized that they enjoy square dancing so much because they truly feel that, "Friendship is square dancing's greatest reward." They have contributed much to the square dance picture as a whole in Saskatchewan and in the Saskatoon area in particular.

—Ruby Kullman



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Dick has been guest lecturer and instructor of Western Square Dance at numerous northeast universities, colleges and teacher training institutes.

Bachelors degree in Physical Education from Springfield College, Massachusetts, and Masters degree in Education and Recreation from New York University.

Dick is one of the East Coast's most outstanding National Callers and Square Dance Leaders.

JOHNNY DAVIS — KENTUCKY

Over 21 years of experience in all phases of square and round dance leadership. Toured extensively throughout U.S. and Canada. Featured caller for many of the leading festivals. Has served on the staffs of Boyne, Kirkwood, Woodlands, Lightning S, and Holiday Squares. Writes and records for Grenn Records. Has written articles and choreography for leading magazines. Conducted callers clinics, panels, and workshops throughout U.S. and Canada. Bachelors degree in Education. Currently working on Masters degree in Guidance and Counseling. Formal training in music and speech, and in radio-television arts. Johnny is one of the Midwest's most outstanding National Callers and Square Dance Leaders.



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ON THE
RECORD
and



SINGING CALLS

IT TAKES ALL KINDS OF PEOPLE — Kalox 1097

Caller: C. O. Guest

Synopsis: (Break) Circle — all eight star right — men backtrack twice around — do paso — roll promenade (Figure) Heads (sides) promenade full around — sides do sa do — swing thru — spin the top — right and left thru — square thru three quarters — corner swing — promenade.

Comment: A good recording and a standard dance.

Rating: ☆☆

SQUAWS ALONG THE YUKON — Top 25197

Caller: Bill Ryan

Synopsis: (Break) Four ladies promenade once around — box the gnat — swing — join hands circle — left allemande — weave — promenade. (Figure) Heads (sides) square thru four hands — right and left thru outside two — turn girls — swing thru — boys run right — couples circulate — wheel and deal — dive thru — substitute — centers pass thru and swing — allemande left new corner — promenade.

Comment: A well played instrumental and a smooth dance routine.

Rating: ☆☆☆

**YOUR TIME HASN'T COME YET —
Wagon Wheel 602***

Caller: Ken Bower

Synopsis: Complete call printed in Workshop.

Comment: An excellent novelty tune in 4/4 time. Fine music and a standard routine.

Rating: ☆☆☆

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HOW I LIKE TO DANCE — Square Tunes 120

Caller: Bill Bryan

Synopsis: (Break) Circle — allemande — forward two — back one — box the gnat men star left — do sa do — weave — do sa do — promenade (Figure) Heads (sides) lead right circle to a line — right and left thru — pass thru — wheel and deal — do sa do — spin the top — star thru — swing corner — promenade.

Comment: Danceable music and a standard dance routine. Rating: ☆☆☆

I SEE THEM EVERYWHERE — Hi-Hat 385*

Caller: Roger Morris

Synopsis: Complete call printed in Workshop.

Comment: A good tune, A standard and well timed dance routine. The music has excellent rhythm. Rating: ☆☆☆

FLIM FLAM MAN — Windsor 4929

Caller: Ralph Hill

Synopsis: (Break) Allemande corner — do sa do own — gents star left — star promenade — back out — circle left — allemande corner — do sa do own — swing — promenade (Figure) Four ladies promenade — do sa do partner — heads (sides) to middle and back — star thru — pass thru — swing thru — turn thru — allemande — do sa do own — swing corner — promenade.

Comment: Pleasant music and a smooth flowing standard dance. Rating: ☆☆☆+

HEY PORTER — Lore 1111

Caller: Bill Schutz

Synopsis: (Break) Four ladies promenade inside — swing at home — join hands circle left — corner allemande left — weave ring — do sa do — promenade (Figure) Four ladies three quarters chain — side (head) two ladies chain across — head (side) two couples sashay thru — wheel and deal — join hands — circle

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.

Occasionally a report will be marked with an (*) in which case you will find the calls reproduced in the Workshop section of that issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate:

☆Average, ☆☆☆Above average, ☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

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MIDWEST RADIO COMPANY
3414 W. North Ave., Milwaukee 53208

STORES handling square dance records are welcome to write Sets in Order for information regarding a listing on these pages.

left half way — sides (heads) square thru four hands — sashay thru — promenade.
Comment: Lively country music (toe tappin' type). Interesting figures to keep dancers on their toes.
Rating: ☆☆☆+

L-O-V-E — Blue Star 1859*

Caller: Bill Saunders

Synopsis: Complete call printed in Workshop.

Comment: A smooth dance and excellent word meter. Good singers can show off with this one.
Rating: ☆☆☆

SING THE BLUES TO DADDY — Kalox 1098

Caller: Harry Lackey

Synopsis: (Break) Allemande — weave ring — turn partner by right — men star left — girls promenade wrong way — turn thru — corner allemande — promenade (Figure) Four ladies chain three quarters — heads (sides) go up and back — square thru four hands — split two — make line of four — up and back — box the gnat — pull by — left allemande — promenade.

Comment: A well timed standard dance. Well played music
Rating ☆☆☆

HONKY TONK SOUNDS — Windsor 4930*

Caller: Bill Martin

Synopsis: Complete call printed in Workshop.

Comment: Well played music and a smooth dance with lots of drive.
Rating: ☆☆☆

CALIFORNIA BLUES — Kalox 1099

Caller: Bob Yerington

Synopsis: (Break) Four ladies chain across — chain back — join hands — left allemande — weave — do sa do — promenade (Figure) Heads (sides) promenade halfway — right and left thru — square thru four hands — do sa do — swing corner — promenade her.

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from results of that survey in mid-January.

SINGING CALLS

But For Love	Wagon Wheel 601
Summer Sounds	MacGregor 2051
Your Time Hasn't	
Come Yet	Wagon Wheel 602
How Did You Do It	Hi-Hat 382
One Rose	Kalox 1094

ROUND DANCES

Shenandoah Waltz	Belco 235
You're The Cream	
in My Coffee	Grenn 14123
Green Alligator	Hi-Hat 855
Dreamland	Grenn 14124
Sassy	Hi-Hat 865

Comment: A good recording and a driving tune.
A well arranged standard routine.

Rating: ☆☆☆+

GAL FROM PENNSYLVANIA — Windsor 4931

Caller: John Butler

Synopsis: (Break) Ladies chain — circle —
allemande — allemande thar — shoot star —
do sa do — allemande — promenade (Figure)
Heads (sides) square thru — star right with
outside two — heads center left hand star —
star promenade corner — back out — circle
— swing closest girl — promenade.

Comment: A good recording of "Pennsylvania
Polka" and a smooth flowing basic dance.

Rating: ☆☆☆+

HOEDOWNS

RUBBER DOLLY — Pulse 101

Key: F

Tempo: 132

Music: Helmsman — Drums, Guitars, Bass
DEBUT, Flip side to above.

Key: G

Tempo: 132

Music: Helmsman — Drums, Bass, Guitars
Comment: Contemporary chord pattern
hoedowns with strong rhythm.

Rating: ☆☆☆

IMPORTANT

(1) Last month we omitted, for the first time, the Keys and Tempos in the Singing Call record reviews. By press time we had received several letters requesting that these features be returned. We would be interested in knowing if these are a help to you and if you would like them to be continued.

(2) Several of the record companies feel that the listing of the Current Best Sellers and the ☆☆☆ Rating systems used with the singing calls is a disservice to the record companies and recording artists, and should be discontinued. These companies who have expressed opinions feel that callers should visit local square dance record dealers and listen to each release and then decide for

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SDH-100 "PREACHER & BEAR" b/w "BROWNIE"

SDH-101 "RUBBER DOLLY" b/w "DEBUT"

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themselves what selections they wish to purchase.

From letters received in recent years it has appeared to us that quite a few callers do all their record purchasing by mail and are unable to visit in person any record dealers. We will of course, continue the reviews, but we would like to know how many depend upon the ratings and the Best Seller List. Our purpose here is to be of the greatest service to callers and dancers while, at the same time, maintaining good public relationship with the record manufacturers, dealers and artists.

Please let us know, soon. — Editor.

SAME NAME CALLERS

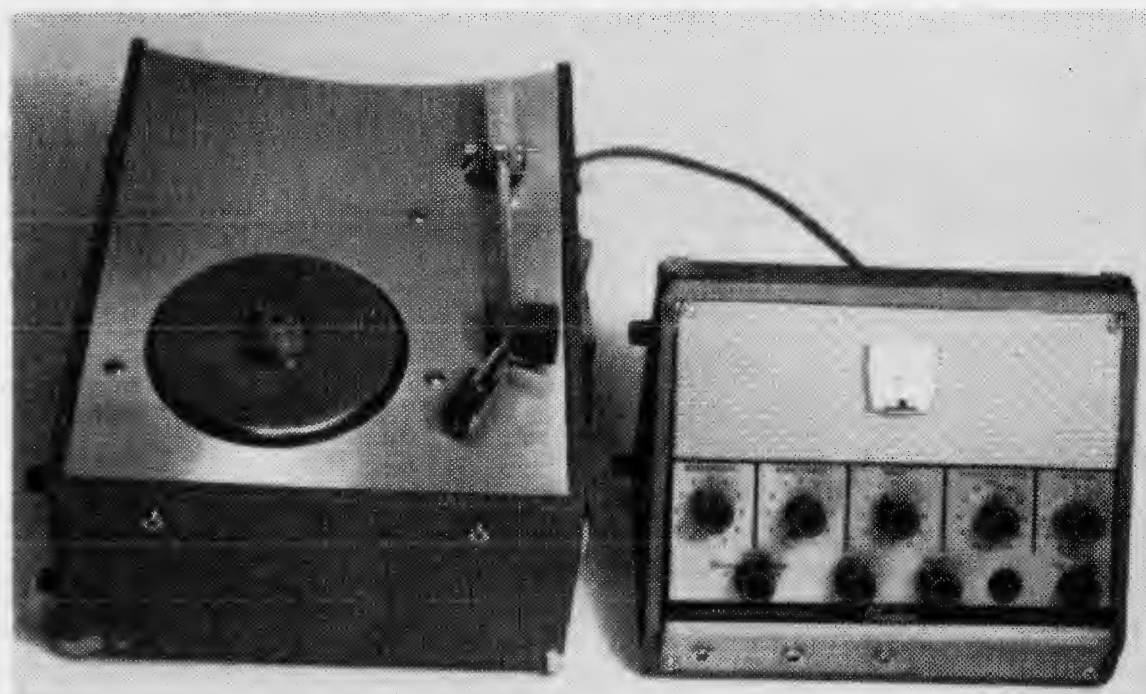
There are two name-alikes in the world of square dance calling. One is Roger Smith of Watsonville, California; the other Roger Smith of Washington, D. C.

AD EMPHASIZES WEIGHT LOSS

To inject interest into the publicity for their square dances at the Log Lodge, Agriculture Research Center, Beltsville, Md., Bob and Toby Hoffman concluded, in an article for the Ag Reporter that the average square dancer

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will lose about one pound at each dance he attends. Tests were conducted at several dances last spring, with about 20 dancers participating, volunteering to be weighed before and after each dance. This would give rise to some interesting speculation by projection.

Over a 10-year-period, for instance, a lady weighing 130# in 1959, would weigh 50# in 1969, if she attended only 8 dances a year (the length of the dancing season at the Log Lodge). The poor lady would have to be advised to quit pretty soon. Callers for these

weight-conscious dancers are Phil Luginbill and Doc McKay.

THIS WE LIKE

"Sing Out" is a regular column featured in each issue of Chatter Box, publication of the European Assn. of American Square Dance Clubs. It's an idea-column and members are invited to contribute their thoughts on any subject related to square dancing. The title seems exceptionally appropriate.

ADVERTISING ADAPTED

In his New Square Dance Magazine, Stan

TOP


GREENN

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GR 14131

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"TOWN TAVERN" by Gloria and Bill McGill

NEWEST FLIP SQUARE

GR 12116

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RECENT ROUNDS

14130	All My Love/My Good Lady
14129	Falling In Love Again
	/Who's Sorry Now
14128	Sparkling Melody/Takes 2 To Tango
14127	Till Another Day/Adore

RECENT MIXERS

15008	E-Z Mixer/Dancing Matilda
15007	Papa Joe's Mixer
	/Red Robin Mixer
15006	White Silver Sands
	/Gingersnap
15005	Everywhere/Virginny

NEWEST FLIP SQUARE

TOP 25204

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NEWEST HOEDOWNS

TOP 25203

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25200	Round and Round — Leger
25198	Oblah-di Oblah-da — Leger
25197	Squaws Along The Yukon — Ryan

RECENT HOEDOWNS

25199	Flatrock/Rehash
25196	Diesel Power/Big Logger
25194	Tank Train/Monorail
25192	Beaver Dam/Stockade Special

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THIS WE LIKE

As an admonishment to those clubs and organizations who fail to send in news for their periodical, Kentuckiana Squares and Rounds prints in large black letters on one of its pages — "NO NEWS IS NO NEWS." This is followed by the deadline date for news to be in. A good reminder.

North Carolina Western Festivals

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Cliff and Flo Wick
Birmingham, Ala.

FESTIVAL II

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Crossnore, N.C.
Aug. 6, 7, 8
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Chuck Durant
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To Be Announced

FESTIVAL IV

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Oct. 23, 24
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(continued from page 3)

as a sort of right shoulder Do Sa Do with the corner followed by a left shoulder Do Sa Do with the partner . . .

John N. Harris
 Kwajalein Island

You folks are setting some sort of record with the number of people you are bringing into square dancing there. Great going! When the call All Around Your Left Hand Lady, etc. came

along, about 1947, it was quite different from the Do Sa Do Corner and left shoulder Do Sa Do Partner it became in later years. We have tried to keep the difference rather obvious in the Manual but my suggestion would be to let those who already know the dance continue the styling comfortable for them. Then, as you teach new dancers, introduce the movement as it is shown in the Manual.—Editor.

Dear Editor:

I liked the article by Madeline Allen, "How Solid is Your Foundation" in the October issue

ANNOUNCING . . . FOR THE SUMMER OF 1970

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of Sets in Order. However, I think one reason people have trouble with the Trade figure when used in an unusual place is that they remember the caller saying something about facing the opposite direction but their recall comes out, "Move forward to the place occupied by the person with whom you are trading, then turn around."

I would like to have this taught, "Move forward to the position of the person with whom you are trading but *do not turn*." If they do this they *will* be facing in the opposite direc-

tion but there will be no chance of poor recall. The change of direction need not enter into the teaching at all . . .

Bernice Rilling
Rockford, Ill.

Dear Editor:

Everyone knows that square dancing is for "fun and friendship" and I, for one, have always maintained that it has great therapeutic value, both physically and mentally. In a word, it keeps one "young."

My wife and I have been on vacation for six

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weeks, venturing to the Pacific Coast, and in the course of our ramblings we called on my brother whom we have not seen in many years. His letter-postscript to friends is not only very flattering but confirms my contention as to the therapeutic value of square dancing. May I quote it, please?

"Charles and Marie look so well. Maybe it is due to their square dancing. If I were to meet Marie on the street I would say she was in her early forties! And Charles himself I would place at 15 or 20 years younger than I

know he is. Apparently they have found the secret of longevity."

To give this unsolicited testimonial point I must tell you that both of us are considerably beyond the biblical allotment of years!

Charles H. Smith
Ormond Beach, Fla.

What a great testimonial for square dancing. Thanks so much for sharing the story.—Editor.

Dear Editor:

. . . Our local club has all but ceased, I am

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sorry to relate, but your new publication on the ten lessons with the first 50 basics has inspired me to work that much harder. It is possible we have not helped the beginner in ways that we did 15 to 18 years ago, when dancing was stressed more than basics. If we can dance with grace and ease we will *all* enjoy square dancing that much more. So thanks to Sets in Order for making this book available. With the knowledge of the past 20 years during which I have been teaching and a little bit of luck, I hope you will hear much more about

the activity in Yorkton and district . . .

Earle Park
Yorkton, Sask., Canada

Dear Editor:

Mrs. Dora Newcomb was kind enough to lend me her November issue of Sets in Order so that I could give my wife a Charter Membership as a Christmas present.

We have been square dancing about a year and consider it the greatest thing since sliced bread. When I retire in four years we plan on living in a trailer so that we can attend all



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George E. Rowley
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Dear Editor:

I really appreciated the *new* basics you had
in the back of your magazine. Are you defi-
nitely going to omit them?

D. J. Santeler
Scotia, N.Y.

Although the location has changed and the
name has been altered, we are continuing with
the new movements. In recent years so much
new material has come through that it posed a

problem. By the time we had taken the pictures
and written the descriptions, it might no longer
be "new" or have been dropped altogether.
Now we try to select from the new material
those things which appear to have the most
lasting value. If there is an indication in our
mail for more of the new material we'll cer-
tainly include it.—Editor.

Dear Editor:

It was heartening to read that letter from
Knoxville, Tenn. in a recent Sets in Order in
which the writer says round dancers spend so
much time on their rounds that they are not
up on their square dancing.

Meg Simkins

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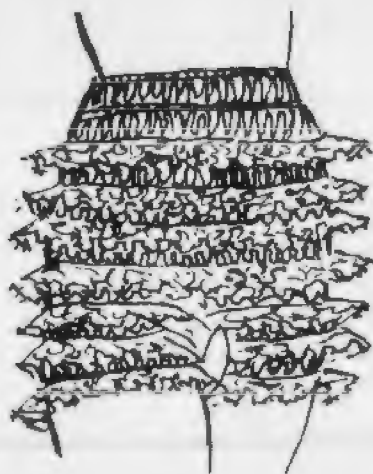
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Despite your attempt to mollify and smooth Madeline Allen's remarks on round dancers making better square dancers it is still, in my eyes, a put-down of the "square only" dancer. This line is becoming a little too frequent and it is time the squares broke their silence and put the two activities, squares and rounds, back into their proper order of importance for the good of all the dancers.

It was also surprising to see that letter in your magazine due to its critical tone towards rounds. I have grown weary at times of your

too-heavy accent on the round activity.

Square dancing is our main activity, our main reason for being. It is what fills the floor at festivals and our local halls. Round dancing is an extra, a side order, a fill-in. Let us not forget that.

Earnest Widvey
New Orleans, La.

Dear Editor:

This is the first letter I have written to Sets in Order since subscribing nine years ago but I feel the urgency of the matter forces me to

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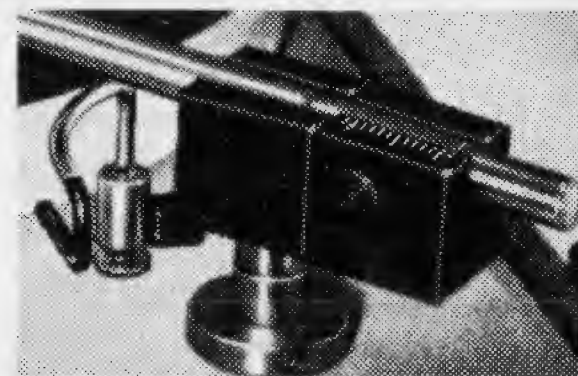
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do so. This is in reply to a letter from Grace Stephens of Knoxville, Tenn. in your July issue.

As far as we are concerned, personally, we would not be square dancing after nine years if it were not for round dancing. We feel it puts just the right balance to this hobby. We have always found time and energy to be regular, active members of a square dance club, including helping with their classes and we conduct round dance classes two nights a week, also.

We always encourage our round dancers to

practice but most of them readily admit they do not. As teachers we do see that round dancers make better square dancers and we are heartbroken to see what some people are doing to square dancing. We feel the responsibility lies with the square dance caller-teacher to teach his people "how" to dance as well as what to dance.

How can we introduce new people to this activity when it is almost as rough as the bar-room style dancing that deteriorated square dancing years ago? Why can't we concentrate

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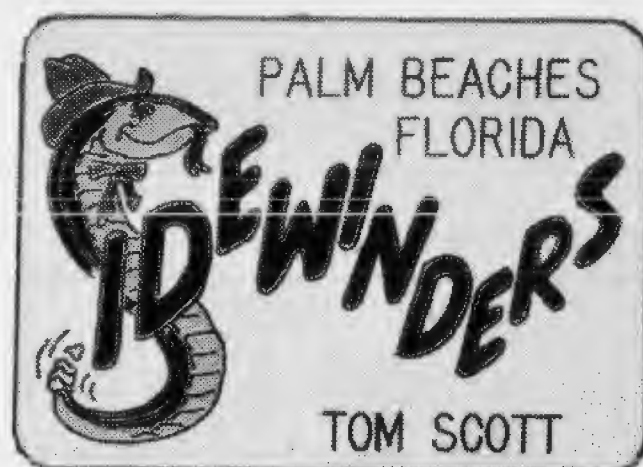
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on being polite, gentle, graceful dancers?
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Edna Anderson
Asheville, N.C.

Dear Editor:

A fortnight ago I got the new textbook for the Basic Program. Really, that's a thing I was waiting for, to learn how to explain the basics and how to avoid trouble. Now I am thinking about the problem whether it would be better for us to prompt the square in German or in English. We prompt them rather than calling

and if we use a record with calls we have to give the prompts nevertheless, to start the dancers.

When we knew only a dozen basics it was easy to learn their names in both languages but with four dozen I guess it is too much. Often we mix the English names into some German speech; you would laugh if you could hear it.

Apropos the Allemande, at the time of Louis XV in France, there was known a dance with much waltzing and turning and as he originally

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ERNIE KINNEY

came from Germany ("de l'Allemagne" in French) he was called l'Allemande. Probably from this dance came the name of the Allemande Left and all those explanations such as "à la main" or "all the men left" are later translations, tried when the real origin was forgotten.

I should be glad if you would admit that Germany gave something to square dancing—at least the name of a basic movement.

Heiner Fischle
 Hanover, Germany

We would certainly enjoy sneaking in the back door of your dance one evening in order to hear your caller call in German and English... And we do believe that Germany should have credit for at least a part of the square dance terminology.

Dear Editor:

All the Gold Ribbon Reports are great and should prove very useful to all who are spreading the word about square dancing.

It's your 21st Birthday and our 21st year of dancing so congratulations to all of us!

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Shall we try for another 21?!

Harry and Eileen Cullum
Hollister, Calif.

Dear Editor:

Our area has nothing much *but* relaxed dancing. Our club caller still uses singing calls we danced when we completed our 12-hour lesson course and became club members over three years ago. Occasionally a new figure sneaks in but it never stays long.

You advocate this type of program all the time and I must confess I cannot understand

why. It is fine if the area also offers an outlet for those who want a more complex program. Your 20-basics program will attract and hold people only if used wisely and with imagination by club callers. Unfortunately there are not enough of the right calibre to go around.

I don't want to quit square dancing, neither do I want to stagnate but every time I voice a protest your magazine is cited as champion of the status quo. Even Madeline Allen jabs by grouping rough dancers and challenge dancers together. Those who agree with your

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stand may not understand my point but I believe that hundreds of dancers are lost each season, pushed by sheer boredom to seek a fresh adventure.

Incidentally I've already renewed my subscription to *Sets in Order*. As a club officer I find things of value there and as a dancer with a cause I need to keep abreast of what the opposition is doing to thwart it.

Tom and Betty Eskins
Durham, N.C.

Good for you! There are probably a lot of

people in square dancing who feel as you do but how few of them voice their feelings. Regardless of how we may sound in *Sets in Order* we do not intend to "over-simplify" square dancing. We know there are tens of thousands of people who enjoy square dancing just the way it is. Changing their thinking is not the object. We just want them to be realistic enough to note that there are many who do not enjoy square dancing today and drop out.

You mention a 20-basics program but we are talking about a program of 50 basics. Where today's program of 75 basics involves 30 weeks of lessons, our plan involves only 10 weeks of lessons. We are not against "challenge"; we are

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against so much "new language" that is non-descriptive, uncomfortable and confusing.

— Editor

Dear Editor:

Just a word to let you know that we attended the Septemberfest at Kentucky Lake last Fall and we certainly were impressed with the whole thing. All of those instrumental in putting it on are to be commended and those "Jets" who completed their square dance course in two weeks were fantabulous . . .

Erv and Dot Koenig
Franklin, Ky.

We have a story coming up on this most newsworthy "experiment".—Editor.

Dear Editor:

Please keep reminding dancers that when attending a convention or any special dance they are "guests" and are helping others to form a picture of the square dancer.

Recently it was our privilege to attend the Wisconsin State Square Dance Convention at the State University Campus, Stevens Point. The challenging-level dances were held in a beautiful building less than a year old (the

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BILL
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six-sided room made for extra challenge, which I liked) with floors so perfect and so clean when we came in one could have enjoyed eating from them. Yet I saw a well-dressed, intelligent-appearing woman drop a lighted cigaret on this floor and step on it. I am sure this spot will be a reminder of square dancers long after the good things have been forgotten.

Bernice Rilling
Rockford, Ill.

Dear Editor:

As a caller's wife I look forward to each

issue of Sets in Order, not only for all of the good news articles, latest releases of records, fashions, etc., but for the advertisements. They are presented in such a manner that I read them all.

Pat Settle
Fort Smith, Ark.

THIS WE LIKE

A simple display "ad" in Bow and Swing, the Florida square dance magazine, reads, "Join It. Back It. Enjoy It. Central Florida Square Dance Assn." A potent message.

RAINBOW HOLIDAY

June 14-20

Harry Lackey

Beryl Main

Irv and Betty Easterday
Rounds

MOUNTAIN JUBILEE

June 21-27

George Jabbusch

Hal Greenlee

George and Eileen Eberhart
Rounds

CAROLINA HOLIDAY

June 28th—July 4th—Squares

July 5th—July 11th—Rounds

Cliff and Lorraine Hendricks

Bob Bennett

June 28—July 4

Bill and Bertha Leonard

Rounds both weeks

FIESTA WEEK

July 12th—July 18th

Bob Rust

Bobby Keefe

Madeline and Charlie Lovelace
Rounds



Treat yourself to a real Square Dance vacation in the land of the Blue Ridge and great Smoky Mountains . . . Our eleventh year, we offer the square dancer everything he needs to make his vacation perfect. Private room and bath, three delicious meals every day — daytime workshops in rounds and squares — children are supervised during workshops and evening dances.

SQUARE-UP AND ROUND-UP

July 19—August 1

Manny Amor

July 19-25

Jim Cargill

July 19—August 1

Johnny Creel

July 26—Aug. 1

Jackie Amor

Marie Cargill

Squares and Rounds

RAINBOW KINFOLK

August 2nd—August 8th

Colin Walton

Jim and Noriene Pearson

Squares and Rounds

DANCIN' DAZE

August 9th—August 15th

Ron Schneider

Bill and Irene Hart

Rounds

HARVEST WEEK

August 16th—August 22nd

Ken Anderson

Dan Dedo

Mike and Nancy Hanhurst

Rounds

AUTUMN HO-DOWN

August 23rd—August 29th

Dick Jones

Chuck Stinchcomb

Tommy and Edna Thompson

Rounds

For Brochure write: Wm. Schmidt, Rainbow Lake Lodge, Brevard, N. C. 28712

SOUND by HILTON



SS-200-SV2:

Built-in monitor speaker is the J. B. Lansing D-208, in a specially designed acoustic suspension enclosure. To drive external speakers from monitor channel, move selector switch.

Built-in output meter; needle damped so that heavy bass transients do not cause fluctuation.

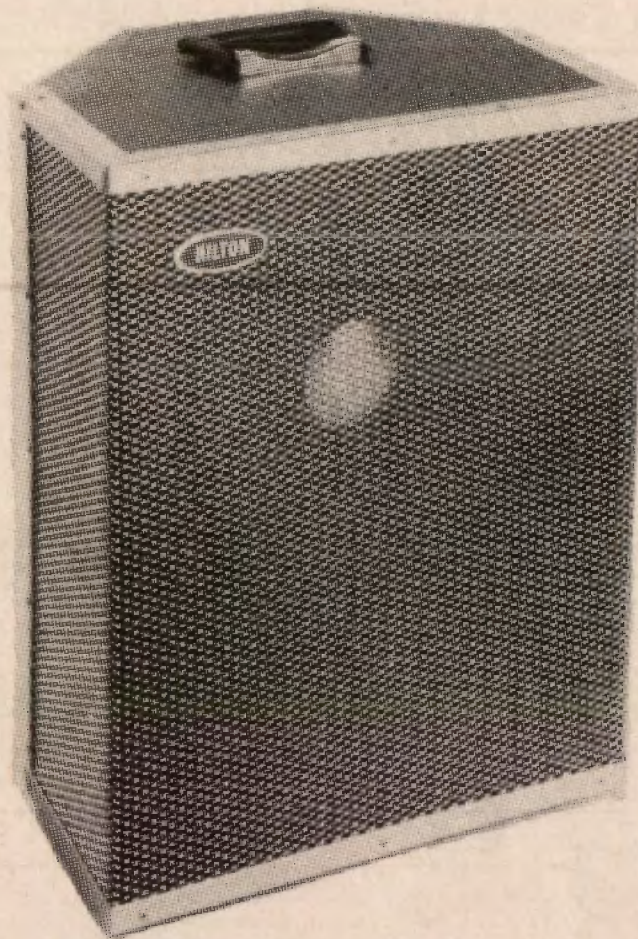
Amplifier and turntable fit together for carrying; dimensions 12½" x 15½" x 18"; total weight 31 pounds.

Lighted control panel and turntable deck.

Hilton SS-ALT Speaker

For efficiency, dynamic range, distortion-free handling of high audio loads, and separation of voice and music, the Altec-Lansing speaker in the folded horn enclosure has no rivals.

The perfect match for the SS-200 or AC-200.



Fabulous New Transistorized Sound Systems with Everything the Caller Could Ask for:

Either of the twin 100-watt channels can cover the entire floor. Use the other as a monitor, hold it in reserve, or flip a switch to put both channels under a single set of controls, and cover 200 squares, with power to spare.

A special "Low Gear" makes volume easy to control, in small halls.

Fidelity, response, latitude of tone control unequalled in the square dance field.

Backed by the Hilton guarantee of complete satisfaction and the Hilton reputation for service to the square dance field.

*Want full information about
Hilton Sound Systems and
Teaching Aids?*

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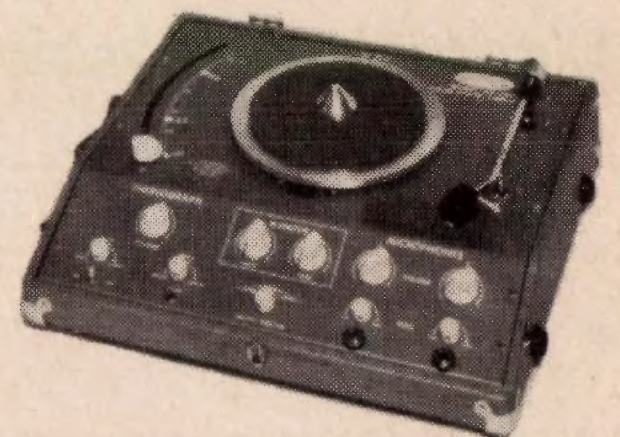
HILTON AUDIO PRODUCTS

Dept. A

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Concord, California 94520

Area Code 415, Phone 682-8390



AC-200:

Two hundred watts of power, and a built-in turntable—all in an attaché case! 6" x 16" x 18", total weight 19½ pounds. AC-200 can be hand carried on any airliner.

Outstanding quality and performance, plus compact size and light weight, make AC-200 the travelling caller's ideal sound system.

Monitor channel has separate mic and photo controls—if monitor is desired, plug in any speaker, or use the Hilton record case with speaker built in.

Matching Record Cases

Hold 100 45 RPM records and have storage space for mike, cords, etc. 100 dust-proof envelopes included. Available in two models:

With Altec-Lansing 755E speaker built into lid, for use with AC-200 as a monitor speaker, or without built in speaker.

PLEASE NOTE OUR NEW ADDRESS AND TELEPHONE NUMBER!

fashion feature



It's a "sweetheart" of a dress worn by Nedra Anthony. Pleasantly psychedelic is the floral design print in gay pink, green and yellow drip-dry cotton. A wide crocheted lace overlay encircles the waist and edges the set-in sleeves.

Let Your Square Dance Clothier Help You

Dress for the Dance



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ALLEMANDE SHOP
250 N. Main St. (Rt. 55) Crown Point, Ind. 46307

AQUA BARN WESTERN SHOP
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ARIZONA FASHIONS
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ARROWHEAD TRADING POST
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BAR G SADDLERY
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BELT & BUCKLE WESTERN SHOPPE
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BILL & VALS CARRIAGE HOUSE
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THE BUCKBOARD WESTERN SHOP
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DANCE CRAFT
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DO-C-DO SHOPPE
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THE WESTERN SHOP
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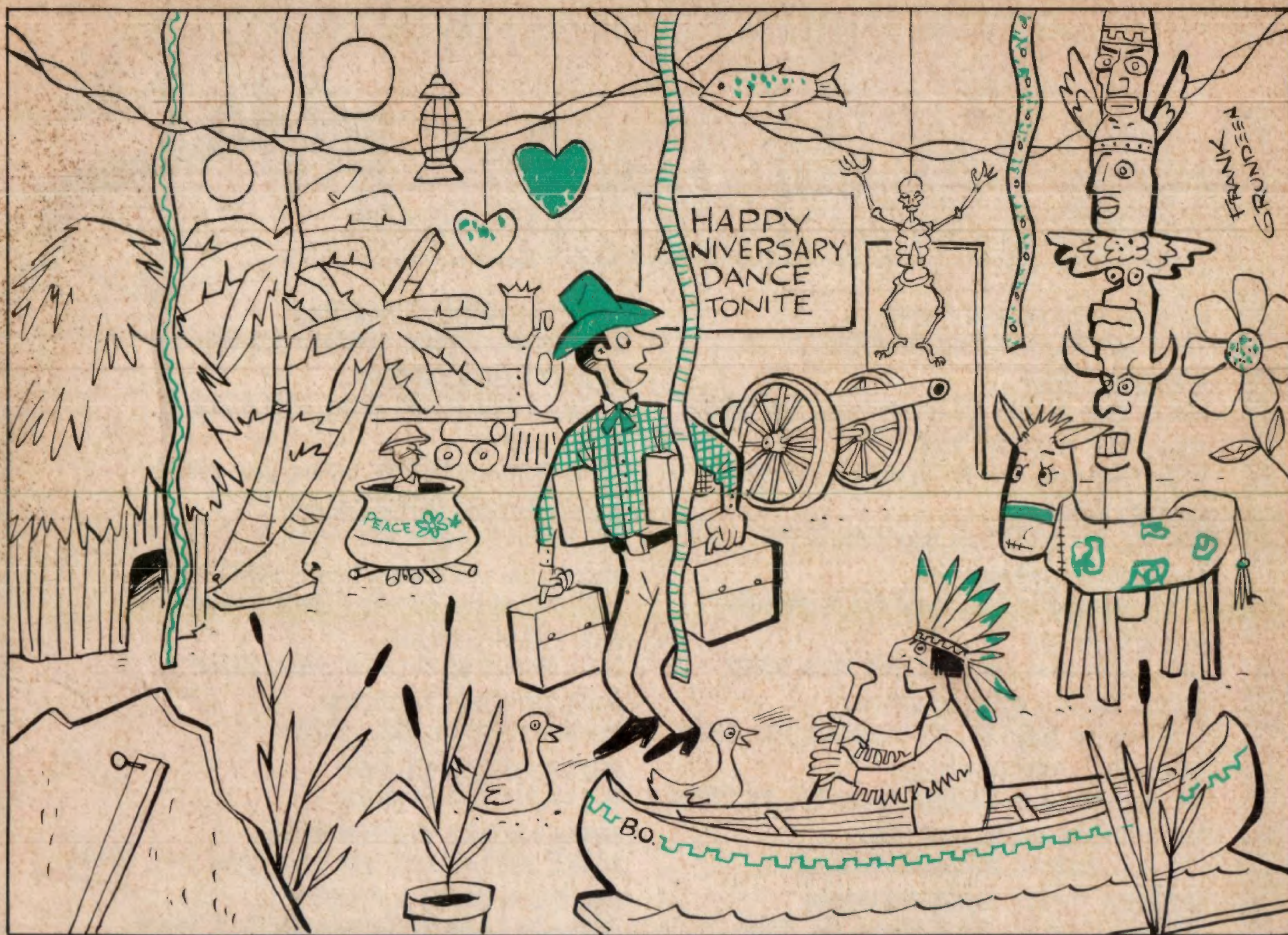
THE WESTERN SHOP
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KAY WILSON
5022 Nokomis Ave., Minneapolis, Minn. 55417

Sets in Order

MAGAZINE
MAY BE PURCHASED
AT THESE STORES

STORES handling square dance clothing are invited to write
Sets in Order for information regarding a listing on this page



*"Wow! The decorating committee really went to town this week.
Mmmmm . . . wonder where the caller's stand is?"*

*"Come with us to
Ireland, Scotland,
Norway, Denmark
and Holland"*

Bob and Roberta Van Antwerp
Bob and Becky Osgood

**AUGUST
24
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SEPTEMBER
14
1970**

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